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OF  
SIGMA ALPHA  
EPSILON

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**Songs**  
OF  
**Sigma Alpha Epsilon**

WM. C. LEVERE, Editor

*Published by the Fraternity*

*1921*



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✓



*Harvard Club  
of Boston*

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**SIGMA ALPHA EPSILON**

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# F O R E W O R D

Songs of Sigma Alpha Epsilon is intended to take the place of previous editions of our national song books, Songs of Sigma Alpha Epsilon, which were published in 1907 and 1915. The entire edition of the earlier books is now exhausted and this volume, which is an amended and revised copy, will now be distributed to the chapters for the general purposes of fraternity song. The advent of The Songs of Sigma Alpha Epsilon a dozen years ago was followed by a revival of S. A. E. singing in the chapters throughout the country. Chapter singing is now almost universal. The custom of singing at the table has become general in the fraternity. The chapter which does not sing is the exception and its isolation is an unhappy one. In this volume are several new and capital songs, which appear for the first time. But few selections which appeared in the first book have been omitted and those which have are left out for necessary reasons.

The work of Walter Squire, who gave of his talent and ability in editing the music in the first edition of The Songs of Alpha Epsilon, will be apparent in the large volume of material from that book retained in this. We said of him in our introduction to that work and we repeat it here: "He has brought a musical education of the first order to the work and with his knowledge has united careful and critical judgment. Many similar publications are practically useless, due to the difficulty of the key signatures and accompaniments, but he has avoided this fault by keeping within the more familiar keys and simplifying somewhat the piano parts. Knowing that songs of this character are usually sung in unison, he has placed the melody in the compass common to most male voices, centering middle 'e' and the octave below. The wise rule of having the melody appear in the first tenor part and to be played by the right hand when piano accompaniments are used, was also adopted. In a few instances where the music is distinctly in quartette style the melody is taken by the baritone." This issue has been generously enriched by the new songs of a number of the brothers, and particularly by the contributions of O. K. Quivey, whose musical gifts to Sigma Alpha Epsilon will live through the years.

This book is sent out to our chapters with the earnest wish that they may make the best possible use of its riches of S. A. E. Song. I urge that they be not content with mastering a half dozen of the selections, but that they make excursions into the unknown and untried wealth of material it possesses, and I venture they will find their quest amply rewarded.

WILLIAM C. LEVERE, Editor.

## SING, BROTHERS SING

When we came up from Dix-ie land A score of years a - go, Our  
 But they were ve-ry wrong,you know;To do the way they did.They  
 Our men in the classroom they do lead,And in ath-le - tics, too; Yes  
 And when in aft-er years we sit, With ba - bies on our knee, We'll

riv - als met us with a band; They thought we were a show.  
 are just for - ty times to slow, For we get the men they bid,  
 all these things they do in - deed, And shall for - - ev - er do.  
 teach them that the al - pha - bet Be - gins with S. A. E.

### CHORUS

I tell you sing, brothers, sing; Sing brothers sing And  
 I tell you Yes sing

let Phi Al - pha ring, Broth-ers sing; I tell you sing, broth-ers,

sing, Sing, brothers, sing; And let Phi Al pha ring. Sing, brothers, sing.  
 I tell you Yessing

Tis said when Noah sailed in the ark,  
 While others climbed a tree,  
 He let no men inside the boat  
 But men of S. A. E.  
 Chorus.

Oh, Daniel in the lion's den  
 Was happy as could be,  
 For the lions said we will not harm  
 A brother S. A. E.  
 Chorus.

And when at last we're dead and gone  
 To sail that fiery sea,  
 We'll twist the devil by the tail  
 And yell for S. A. E.  
 Chorus.

Oh, Sigma Alpha Epsilon,  
 And Sigma Alpha, too!  
 Where'er these names are heard in song  
 There are some brothers true.  
 Chorus.

The credit for this song, one of the best the fraternity has belongs to George H. Kress and Alford K. Nippert, tho they should not beheld responsible for others than the first three and the last verses.



# ODE TO A FRATERNITY BROTHER

Noble Leslie De Votie  
Alabama Mu.

Philip Lee Scantling  
Washington City Rho.

*Andante*

*f-p* *rit. molto rit.*

Red.

*Con espressione*

I know we must part, yet, u - nit - ed in soul, Our  
Thou may'st whis - per fare - well, but thou can'st not de - part, I  
Twere al - most too sweet for such ho - soms as ours to

*Maestoso* *f-p*

Red.

tho'ts, like one cur - rent, to - geth - er will roll, And, oh! should my  
hold thee too close in the folds of my heart; And that full heart is  
die the calm death of the in - no - cent flow'rs, Yet ah! if the

Red.

soul be the first to ascend ——— When an an - gel in  
 deep - er than aught else can be ——— Un - less 'tis the  
 an - gels will ans - wer my pray'ra ——— The close of our

*poco agitato.*

heav - en I'll plead ——— for my friend ——— Yet  
 feel - ing I cher - ish for thee ——— Thou  
 lives will be love - ly as theirs ——— And

some ——— times I think ——— when my young ——— life is o'er ——— And my  
 canst ——— not es - cape ——— for tho' wide ——— be thy bound, ——— Fond  
 oh! ——— when the death ——— pangs our bo - soms do . rend ——— They will

*sostenuto.*

voice that has thrilled thee can thrill thee no  
 mem - 'ries like sent' - nels will guard thee a -  
 min - gle my spir - it with that of my

*f poco cres*

more — That my spir - it will steal — from its man - sion of  
 round — Sweet watch - er they'll keep — each in - tru - der a -  
 friend, — For on hopes — air - y wings — we light - ly will

*poco cres* *cres molto.*

bliss — To lie on thy bo - som and guard thee in this,  
 way — And hold thee my cap - tive by night and by day.  
 rise, — And tho' part - ed on earth we'll be link'd in the skies.

*poco morendo.*  
*con espress.*

*dim.* *marcato.* *molto rit.* *poco morendo.* *pp* *ppp*

Words by  
WILLIAM C. LEVERE  
Illinois Psi-Omega.

# S. A. E. GRACE.

Music by  
O. K. QUIVEY.  
Indiana Beta.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a series of chords and moving lines in both hands, ending with a sustained chord in the right hand.

Ye an-cient Fath-er of our clan We bow our hearts to thee — We

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Ye an-cient Fath-er of our clan We bow our hearts to thee — We".

of - fer thanks for bread and meat and for our S. A. E. — Bless

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "of - fer thanks for bread and meat and for our S. A. E. — Bless".

Broth - ers all we humb - ly pray Tho far on land and sea — And

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "Broth - ers all we humb - ly pray Tho far on land and sea — And".

keep us true to high i - deals We ask for S. A. E. —

The fifth system contains the fourth line of the vocal melody and piano accompaniment. The lyrics are: "keep us true to high i - deals We ask for S. A. E. —".

## YOUR S. A. E. CO-ED

Words and Music by  
O. K. QUIVEY  
Ind. Beta

Piano introduction in G major, 4/4 time. The music consists of a series of chords and single notes in both the treble and bass staves. A first ending bracket with a fermata is placed over the final two measures of the introduction.

When in aft - er years you will oft - en re - call, Mem - o - ries of your

The vocal line begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

Chap - ter House Days The girls that you knew will be brought back to

The vocal line features a half note G4-A4, followed by a half note B4-C5, and then a quarter note G4. The piano accompaniment continues with harmonic support.

you in a thou - sand diff - 'rent ways But there is just

The vocal line starts with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The piano accompaniment provides harmonic support.

one you are bound to re - call your old Sig Alph Co-Ed Good Pal after all.

The vocal line begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The piano accompaniment provides harmonic support. The piece concludes with a first ending bracket and a fermata over the final two measures.

## CHORUS

So fill up your pipes boys and dream of the love days gone

by And while you are dream-ing Dont let the world hear you

sigh For you will re - mem - ber this girl that you lov'd best of

all While your head is all a - whirl Cam - pus Chimes Ring

"Dear Old Girl" Then dream of your Co - Ed

# THE WALTZ SONG OF S. A. E.

Words and Music by  
MAURICE PAULSON and HOBART BROWN.  
South Dakota Sigma.

*Tempo di Valse lento.*

*Grazioso.*

*f*

This system shows the piano introduction in 3/4 time, starting with a treble clef and a key signature of two flats. The music is marked *Grazioso.* and *f*. The bass line consists of a steady eighth-note accompaniment.

Voice.

All I want in this world is a

*Colla voce.* *a tempo*

This system contains the first line of the vocal melody. The lyrics are "All I want in this world is a". The piano accompaniment continues with the same eighth-note pattern. The tempo marking changes to *Colla voce.* and *a tempo*.

Sig Alph waltz and the on - ly girl She's a Sig Alph

This system contains the second line of the vocal melody. The lyrics are "Sig Alph waltz and the on - ly girl She's a Sig Alph". The piano accompaniment continues with the same eighth-note pattern.

Girl I have trav - eled near I have trav - eled far But there's

This system contains the third line of the vocal melody. The lyrics are "Girl I have trav - eled near I have trav - eled far But there's". The piano accompaniment continues with the same eighth-note pattern.

nev - er a girl can com - pare with her she's a friend to

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line includes a triplet of eighth notes marked with an 's' above it. The piano accompaniment consists of chords and moving lines in both hands.

you and a pal true blue When your life's a song or the

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment features chords and moving lines in both hands, maintaining the harmonic structure.

world's gone wrong You can choose for your pleas-ures from all this world's

The third system shows the vocal line with a melodic line and the piano accompaniment. The piano part includes various chordal textures and moving lines in both hands.

treas - ures, But give me my Sig Alph Girl. \_\_\_\_\_ 8

The fourth system concludes the page. The vocal line ends with a fermata over the word 'Girl.' followed by a measure rest for 8 measures. The piano accompaniment includes a 'cresc.' marking and a 'p' (piano) dynamic marking. The system ends with a double bar line.



# FELLOWSHIP

Music by W. K. CRESON. } Indiana Beta  
 Words by H. P. MICKELSEN }

Arranged by  
 W. E. BETTENDORF  
 Indiana Beta

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

**System 1:**  
 Sing me a song of Good Fel - lows Staunch friends ev'-ry one.

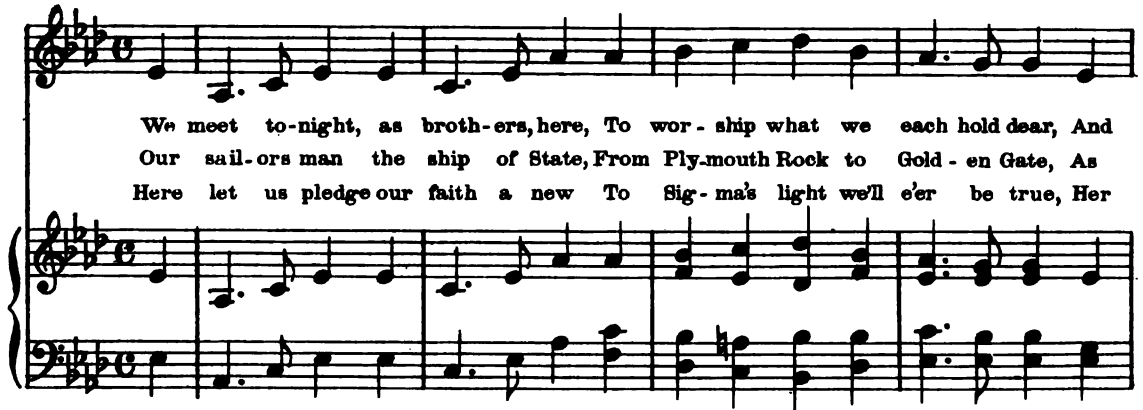
**System 2:**  
 Fast in the bonds of a God - dess, Who holds each one as a son

**System 3:**  
 Give me the hand-clasp so faith - ful, the grip that makes you want to be

**System 4:**  
 Ev-er and ev - er so thank - ful, You're one of Dear old S. A. E.

# DEAR S. A. E.

Tune: Die Wacht am Rhein.



We meet to-night, as broth-ers, here, To wor-ship what we each hold dear, And  
Our sail-ors man the ship of State, From Ply-mouth Rock to Gold-en Gate, As  
Here let us pledge our faith a new To Sig-ma's light we'll e'er be true, Her



chant in sweet-est mel-o-dy, Our love for our fra-ter-ni-ty.  
to the bree-zes we un-fold Our flag of pur-ple and of gold.  
pre-cepts cher-ish in our hearts Un-til the chord of life shall part.

## CHORUS



Dear S. A. E! How grand the cry! Our love for thee shall nev-er die! Glorious, midst



hon-ors gained and triumphs won, Firm stands the Sig-ma Al-pha Ep-si-lon.

# PHI ALPHA

Tune: Red, White and Blue

H. C. Burger

Ohio Sigma

*Maestoso*



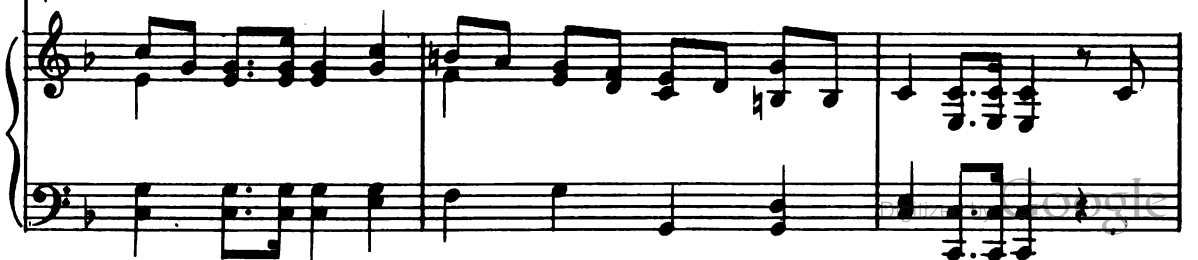
Oh, Phi Al - pha, our badge plain - ly shows thee, Thy  
 Oh, Phi Al - pha, thy deep - hid - den meaning We  
 Oh, Phi Al - pha, the fu - ture grows brighter, The



mot - to our found - er well chose, With a wreath may we ev - er in -  
 ev - er shall keep in our mind, And to thee may we ev - er be  
 fires of our friend-ship still burn, The clouds part, the sky grows the

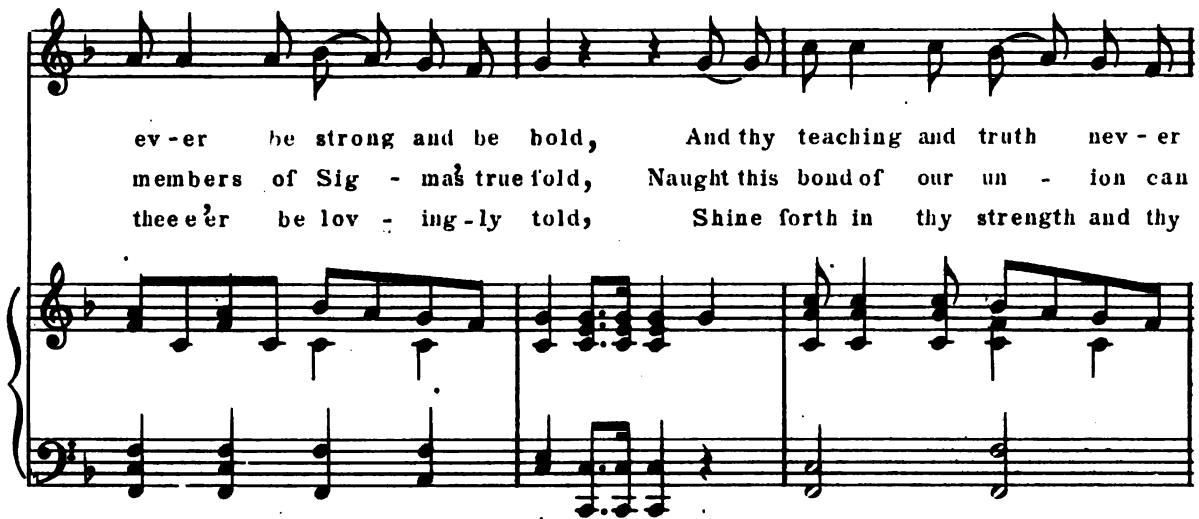


close thee, Through thee our loved or - der a - rose; All  
 lean - ing, In thee sweetest sol - ace may find; We may  
 light - er, To thee may our hearts ev - er turn; Our





hail to the mot - to we cher-ish, May we  
fol - low thy pre - cepts for - - ev - er, We  
hopes and our fears and our du - ty, To



ev - er be strong and be hold, And thy teaching and truth nev - er  
members of Sig - ma's true fold, Naught this bond of our un - ion can  
thee'er be lov - ing - ly told, Shine forth in thy strength and thy




perish, While we all wear the pur - ple and gold.  
sev - er, While we all wear the pur - ple and gold.  
beauty, While we all wear the pur - ple and gold.

## CHORUS



While we all wear the pur - ple and gold,      While we  
 While we all wear the pur - ple and gold,      While we  
 While we all wear the pur - ple and gold,      While we



all wear the pur - ple and gold      And thy teaching and truth nev - er  
 all wear the pur - ple and gold      Naught this bond of our un - ion can  
 all wear the pur - ple and gold      Shine forth in thy strength and thy



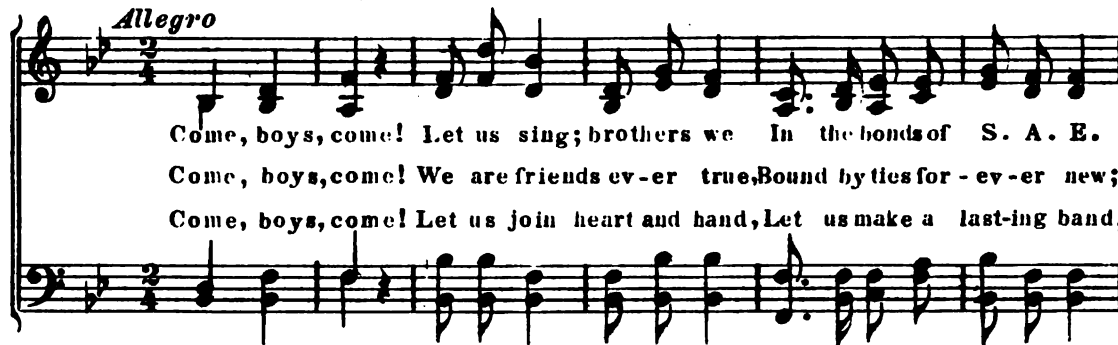
per - ish,      While we all wear the pur - ple and gold.  
 sev - er,      While we all wear the pur - ple and gold.  
 beau - ty,      While we all wear the pur - ple and gold.

# COME BOYS COME

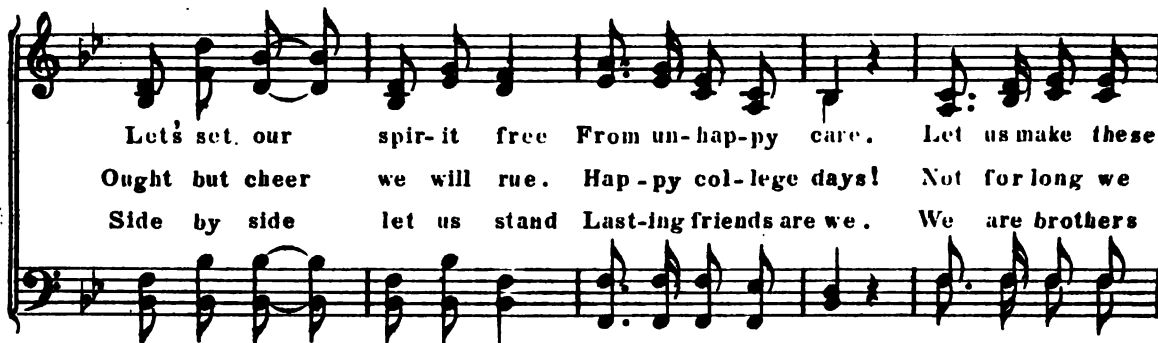
Tune: Mountain Maid's Invitation

Shearon Bonner. Tenn. Lambda.

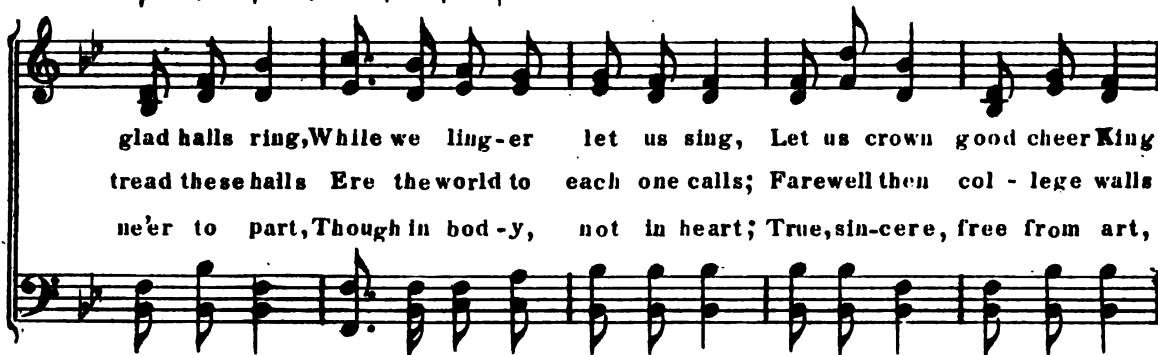
*Allegro*



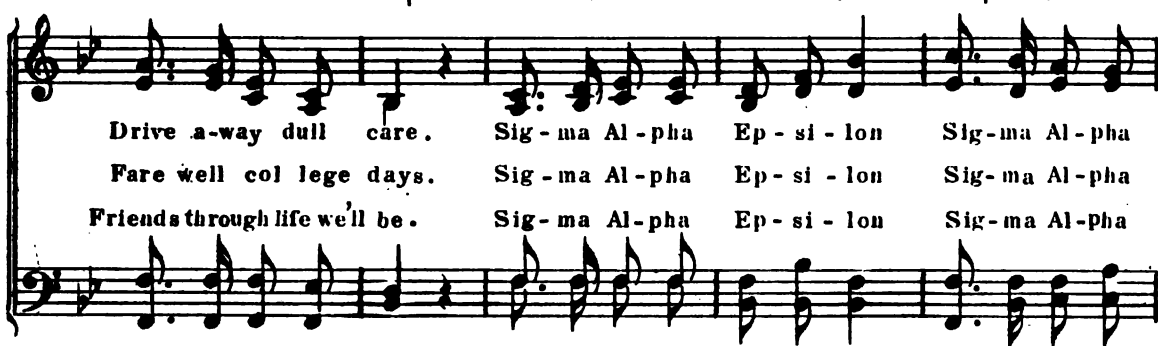
Come, boys, come! Let us sing; brothers we In the bonds of S. A. E.  
Come, boys, come! We are friends ev-er true, Bound by ties for - ev-er new;  
Come, boys, come! Let us join heart and hand, Let us make a last-ing band,



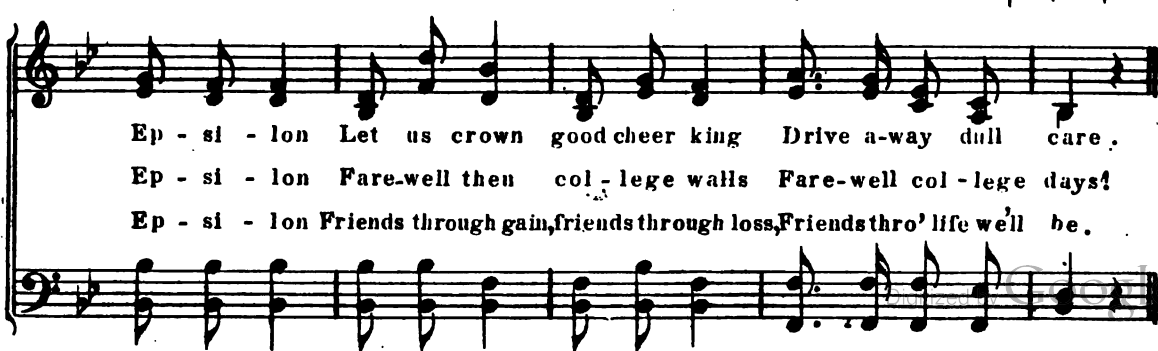
Let's set our spir-it free From un-hap-py care. Let us make these  
Ought but cheer we will rue. Hap-py col-lege days! Not for long we  
Side by side let us stand Last-ing friends are we. We are brothers



glad halls ring, While we ling-er let us sing, Let us crown good cheer King  
tread these halls Ere the world to each one calls; Farewell then col - lege walls  
ne'er to part, Though in bod - y, not in heart; True, sin-cere, free from art,



Drive a-way dull care. Sig-ma Al-pha Ep-si-lon Sig-ma Al-pha  
Fare well col lege days. Sig-ma Al-pha Ep-si-lon Sig-ma Al-pha  
Friends through life we'll be. Sig-ma Al-pha Ep-si-lon Sig-ma Al-pha



Ep - si - lon Let us crown good cheer king Drive a-way dull care.  
Ep - si - lon Fare-well then col - lege walls Fare-well col - lege days!  
Ep - si - lon Friends through gain, friends through loss, Friends thro' life we'll be.

# THE FLAG OF SIGMA ALPHA EPSILON

Tune: March of the Men of Harlech

William C. Leveré  
Ill. Psi - Omega

Flag of gold - en hue and pur - ple Rip - pling in the  
In the sun its splen - dor flash - es, And it waves 'mid

breeze of hea - ven, Ral - ly we a - round thy col - ors  
thun - ders' crash - es Through the bil - lows sting - ing lash - es

Here we take our stand. 'Tis the flag of roy - al broth - ers,  
Still it floats on high. How it stirs each brave pe - mo - tion!

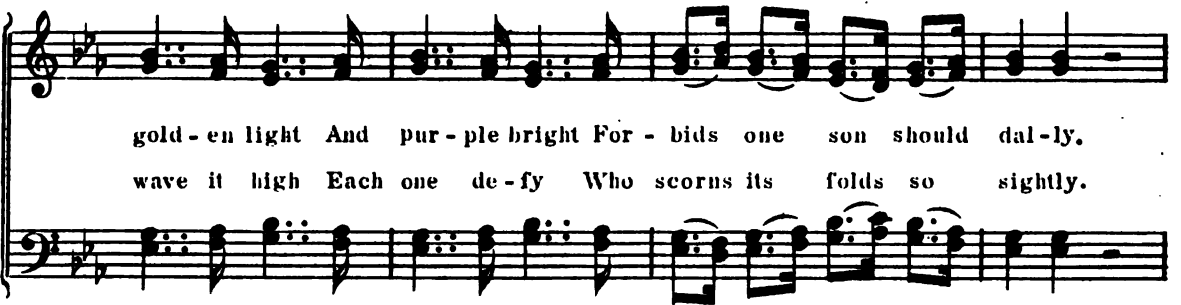
Flag that proud - ly flaunts all oth - ers, True our hearts, our  
How it claims our heart's de - vo - tion! As it floats o'er



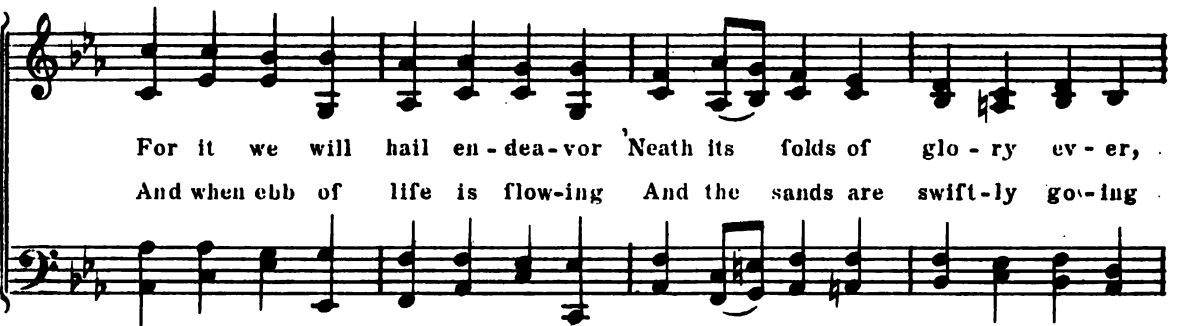
lives our for-tune To its col - ors grand. 'Round it we will  
mount and o - cean In the bright blue sky, Now with cour - age



ral - ly From far hill and val - ley; Its  
knightly Grasp its staff so tight - ly And



gold - en light And pur - ple bright For - bids one son should dal - ly.  
wave it high Each one de - fy Who scorns its folds so sightly.



For it we will hail en - dea - vor 'Neath its folds of glo - ry ev - er,  
And when ebb of life is flow - ing And the sands are swift - ly go - ing



Naught our love from it can sev - er Flag of S. A. E.  
May we see its col - ors glow - ing Flag of S. A. E.



# MY VOW

H.H. Cowan  
Mich. Alpha

Tune: Maid of Athens

*Andante*

*mf*

Sig - ma Al - pha Ep - si - lon Name I love to think up - on, Name a -  
When home and friends I bade a - dieu For college life and comrades new, Sigmas  
And when my col - lege days are o'er, And I have left their classic lore, Wher'er

bove all fair and dear, To loy - al Sig - mas far and near  
then a - dopt - ed me In their fra - ter - nal fam - i - ly.  
fate may cast my lot I hold in mem - ry's brightest spot,

*f*

The vow I made so long a - go, Zo - a mus, sas a - ga -  
This vow I made then bending low, Zo - a mus, sas a - ga -  
The vow I made so long a - go, Zo - a mus, sas a - ga -

po. The vow I made, so long a - go, so long a - go.  
pd. This vow I made, then bending low, then bending low.  
po. The vow I made, so long a - go, so long a - go.

# YOURS IN THE BONDS

29

Words and Music by  
O. K. QUIVEY.  
Indiana Beta.

I am yours in the Bonds of old S. A. E. \_\_\_\_\_

When your name you have signed These few words you will find To all

S. A. E's. have a meaning for those who sign \_\_\_\_\_

These \_\_\_\_\_ words were cre - a - ted for just your use and mine. \_\_\_\_\_

## TO S. A. E.

Words by  
HOWARD and KENNETH BERESFORD,  
Colo. Chi.

Music by  
HOWARD C. BERESFORD,  
Colo. Chi.

*Very slowly*

Oh S. A. E. will al - ways be the one fra - ter - ni - ty Of  
Oh S. A. E. in thee we see a gleam of gold - en rays Thy

fel - low - ship of bro - ther - hood and man - ly qual - i - ty Phi  
pur - ple deep in trust we keep the soul of col - lege days

Alph - a's light will guide us O'er life's storm-y sea To  
Where our path shall lead us From school and cam - pus ways To

S. A. E. Our loy - al - ty will be.  
S. A. E. Our loy - al - ty will be.

# DEAR OLD S. A. E.

W. C. Vail  
Indiana Alpha

Tune: Glorianna

She's the queen of our de - vo - tion, True to her are we:  
Dark - ly hung the clouds a - bove thee, In the days gone by;  
Torn by fate's un - kind - ly fin - ger Firm thy por - tals dear,

Guid - ing star of life's broad o - cean, Dear old S. A. E.,  
But a few were left who loved thee, Would not let thee die.  
'Round thee still our mem - bers lin - ger, Still thy name re - vere.

Time may smite us, Death may blight us, Dark our sor - rows be,  
Proud - ly now ex - tend thy pin - ion O - ver land and sea,  
Keep thy gal - lant ban - ner float - ing, Spread thy col - ors free;

But thy bonds shall still u - nite us, Dear old S. A. E.  
Loy - al hearts are thy do - min - ion, Dear old S. A. E.  
We will give thee love un - dy - ing, Dear old S. A. E.

## CHAPTER DAYS

Words and Music by  
O. K. QUIVEY  
Indiana Beta

*Marcia*

The piano introduction is in 8/8 time, marked *f* (forte). It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both in the key of B-flat major.

The fire burns bright on a winter's night, let all keep your pipes a-

The vocal line begins with a whole rest, followed by the melody for the first line of lyrics. The piano accompaniment is marked *p* (piano) and provides harmonic support.

glow — And pass the bowl while the smoke clouds roll And let fondest mem-rys

The vocal line continues with the second line of lyrics. The piano accompaniment continues with chords and a steady bass line.

grow. — Let's all gather in while a song we sing to clear a-way the haze, And

The vocal line continues with the third line of lyrics. The piano accompaniment continues with chords and a steady bass line.

bring us back to youth once more our dear old Chap-ter days.

The vocal line concludes with the final line of lyrics. The piano accompaniment concludes with a final chord and a steady bass line.

Tenor I  
 Tenor II  
 Bass I  
 Bass II

Chap - ter days Go their ways Out of our lives for - ev - er,

Still they are  
 Call - ing, call - ing Still to us ev - er they're call - ing Chap - ter days  
 Still they are

Go their ways Still they are with us for - ev - er For let come what may Their

mem - ry will stay A - bout our Sig - Alph our Sig Alph Chap - ter days.

# THE SON OF AN S. A. E.

Words by  
**GEORGE V. BUCHANAN**  
 Illinois Beta

Music by  
**WILLIAM N. TUCKER**  
 Illinois Beta

When my father sent me to college to start my scholastic ca - reer He  
 I've fol - low'd his rec - co - men - da - tion, I'm a son of my jol - ly old man. There's a

feel - ing - ly shook hands in parting and whisper'd these words in my ear Re -  
 shining new pin on my wes - kit My name is en - roll'd in the clan And as

mem - ber my son be a stu - dent Shun the la - dies and harken to me, Take a  
 time slips a - way in the dis - tance And I send my boy off with a cheer To should -

tip from your dad and be a good lad and join with old S. A. E.  
 er his load on the long col - lege road these words of ad vice he'll hear.

## CHORUS

Re - mem - ber my son you're the son of a son of a son of an S. A.

E. — And it's bet - ter to be a Phi Alpha son than an - y thing else you

see — So pass up the oth - er fra - ter - ni - ties and tell them there can - not be

An - y thing bet - ter than be - ing the son of a son of old S. A. E.



# LET'S GO S. A. E.

Words and Music by  
D. S. OAKES and O. K. QUIVEY  
Indiana Beta

First system of piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

Third system of piano introduction, leading into the vocal entry.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Till Ready I will hear a cheer ring-ing ev-er love thee old". The piano accompaniment continues with a rhythmic accompaniment.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "loud and clear, It thrills me thro' and through \_\_\_\_\_ It comes from men who are S. A. E. So ten-der-ly and true \_\_\_\_\_ You are our pride we'll be". The piano accompaniment provides harmonic support.

shout-ing a - gain Phi Alph a good and true  
close by your side in what ev - er you may do.

See how they hold up the stand - ard set long years a -  
And when our days here are o'er and we are far a -

go \_\_\_\_\_ Oth - ers there are but just like a star we  
way; \_\_\_\_\_ We all will feel your ten - der ap - peal and

see \_\_\_\_\_ no one like S. A. E. On thro' the years come  
hast - - en back to you and say: On thro' the years come

lets have three cheers Let's go! Sig Alph let's go!  
 lets have three cheers Let's go! Sig Alph let's go!      who! (Cheer, cheer, cheer)

*p-ff*  
 Our hearts will ere be yearn - ing      our eyes will ere be

turn - ing      back to you In fond-est mem - 'ry      We'll be re-

call - ing      Fac-es we knew in dear old Sig ma Alp ha

Ep-si-lon And in af - - ter years the yearn - ing \_\_\_\_\_ to be re-

turn - ing just to yell an old Phi - Alp-ha gets us

go - ing \_\_\_\_\_ Our hearts o'er flow - ing \_\_\_\_\_ to yell once more as be-

fore for S. A. E. \_\_\_\_\_ E. \_\_\_\_\_

# Violet of S.A.E.

Words and Music by  
CARL W. SCHUMACHER.  
*Tenn. Omega.*

*Andante.*

Piano introduction in 4/4 time, marked *Andante*. The music is in G major and consists of a series of chords and moving lines in both hands.

Voice.

*Con espressione.*

There are flow - ers  
When the twi - light

Voice and piano accompaniment for the first vocal line. The piano part is marked *Con espressione*. The lyrics are: "There are flow - ers / When the twi - light".

ev - 'ry - where      In the world you will find \_\_\_\_\_ The  
shad - ows fall;      The day be - gins to end \_\_\_\_\_ I

Voice and piano accompaniment for the second vocal line. The lyrics are: "ev - 'ry - where / shad - ows fall; / In the world you will find \_\_\_\_\_ / The day be - gins to end \_\_\_\_\_ I".

rose of Spain the li - ly too There's man - y dif - f'rent  
sit and dream by the fire's gleam Of each and ev - 'ry

Voice and piano accompaniment for the third vocal line. The lyrics are: "rose of Spain the li - ly too / sit and dream by the fire's gleam / There's man - y dif - f'rent / Of each and ev - 'ry".

kind. There are some that's fair and some that's rare And  
friend. Be - fore me drifts the vi - o - let Sym-

some that you'll for - get. Dear - est of all that  
bol of fra - ter - ni - ty. Mem - o - ria dear, are

you'll re - call Is the daint - y vi - o - let.  
throng - ing near Of the good old S. A. E.

## CHORUS.

It's the fair - est flow - er bloom - ing In field or

gar - den old                      With it's fra - grance sweet-ly per-fum-ing                      'Tis the

pur - ple and the gold.                      If you ev - er chance to

wan-der                      In the woods why then you will see                      You will know it

by it's beau - ty                      Vi - o - let of S. A. E. *p*

# S. A. E. BONDS

43

E. N. Wentworth

Tune: Love's Old Sweet Song

Iowa Gamma

*Andante con moto*

The first system of the piano introduction features a treble and bass staff. The treble staff begins with a melodic line in G major, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction, showing further development of the melodic and harmonic themes in both staves.

The first system of the vocal line is a single treble staff containing the first line of the lyrics.

If in the days when hope is lost from life Mem'ries grow dim, all is discordant strife,

The first system of the piano accompaniment for the first vocal line, showing chords and bass line.

The second system of the vocal line, continuing the melody.

When tired slumber steeps each weary sense, Flee to the past, and with a fond pretense

The second system of the piano accompaniment for the second vocal line.

The third system of the vocal line, concluding the phrase.

Bring back the joys of days no more to be Spent with our brothers in dear S. A. E.

The third system of the piano accompaniment, ending with a *rit.* (ritardando) marking and a final chord.



44 CHORUS *allegretto*

Spir-it of de - votion, emblem of our fate, Trial nor temp - ta-tion

Spir-it of de - votion, emblem of our fate, Trial nor temp - ta-tion

ne'er can sep - ar - ate, From Min - er - va's standard, an - y loy - al - ty Symboliz - ing

ne'er can sep - ar - ate, From Min - er - va's standard, an - y loy - al - ty Symboliz - ing

ev - er dear S. A. E., our S. A. E.

ev - er dear S. A. E., our S. A. E.

Then our hor - i - zen takes a brighter hue; Gray clouds disperse, and leave the purer blue ...

Then our hor - i - zen takes a brighter hue; Gray clouds disperse, and leave the purer blue ...

Visions are formed, hope comes to us a-gain; : Pleasure replac-es all our grief and pain,

*mf*

In Sig-ma Al-pha Ep-si-lon re-call Our fra-ternal bonds truest bonds of all,

*p* *rit*

CHORUS

*p* *allegro*

Spirit of de - vo - tion, emblem of our fate, Trial nor temp-tation

*p cantando*

*sempre*

ne'er can sep-ar - ate, From Minerva's standard, an-y loy-al - ty Symbol-iz - ing

*mf*

*ad lib*

ev - er dear S. A. E., our dear S. A. E.

*f* *animato* *rit*

# WHEN A THOUSAND YEARS ARE GONE

Henry Sydnor Harrison  
New York Mu.

Tune: The Brave Old Oak

We'll sing S. A. E., old S. A. E. Who hath ruled our hearts so long: Here's  
She saw the old time in south-ern climes When the war cloud hovered high, And the

health and fame to her grand old name, Here's glo-ry in our song, Here  
brave lads met, whom we cher-ish yet, And will un-til we die She

is the light that knows no night, The star that does not wane Through  
held to the faith through De-votie's death, And she tri-umphed o'er all pains; Now the

all our days, we'll sing her praise And raise this glad re-frac-tin:  
lads are gone but she still lives on, Aye old S. A. E., re-mains.

## CHORUS

Boys sing S. A. E., old S. A. E. Who hath stood in her pride so long And

still flour-ish she like the stout oak tree When a thou-sand years are gone.

# HYMN OF COLLEGE DAYS

47

Tune: Austria

George Fullerton Evans

Mass. Gamma



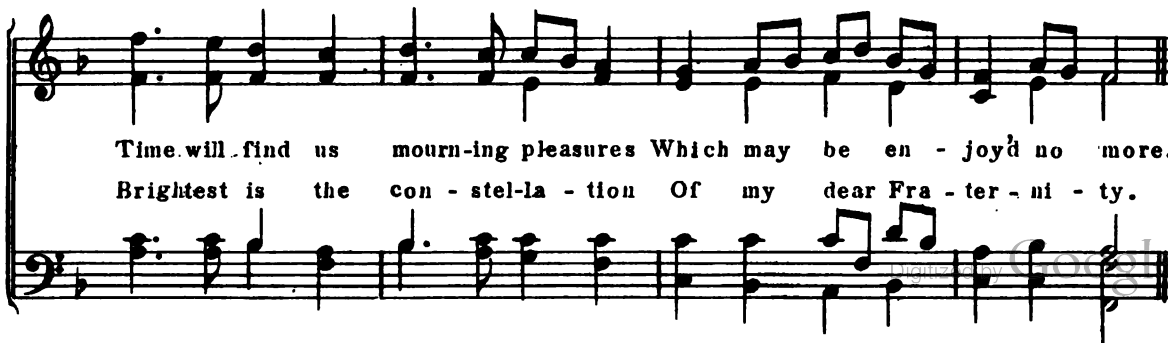
Time flows onward ev - er on - ward, Bears us with it, though we'd stay,  
Col - lege days will soon be memories, Bright, bright stars on darkend skies,



Though we'd forswear all hereaft - er For en - joyment of to - day.  
But the love of col - lege friendships Is their light that nev - er dies.



Time will find us look - ing backward, Though the way be straight - fore;  
Of all stars that light my jour - ney On - ward through E - ter - ni - ty,



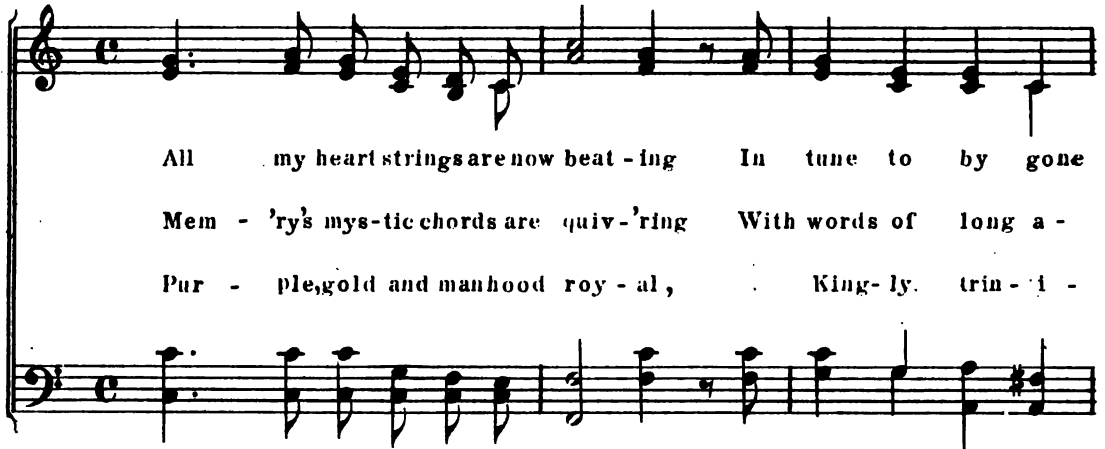
Time will find us mourn - ing pleasures Which may be en - joy'd no more.  
Brightest is the con - stel - la - tion Of my dear Fra - ter - ni - ty.

## SIGMA ECHOES

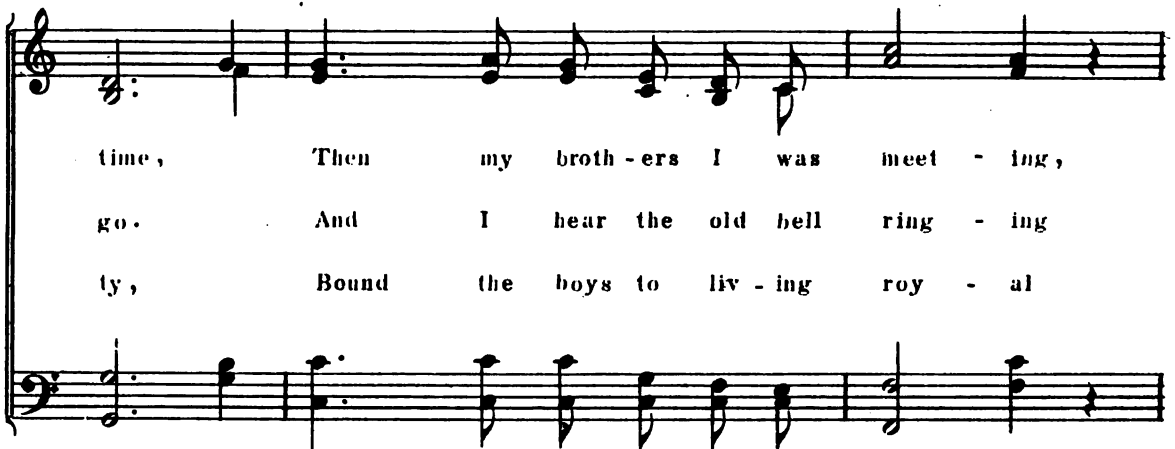
Tune: Massa's in the Cold, Cold, Ground

H. L. Feeman

Michigan Alpha



All my heart strings are now beat - ing In tune to by gone  
 Mem - ry's mys - tic chords are quiv - ring With words of long a -  
 Pur - ple, gold and manhood roy - al, King - ly trin - i -



time, Then my broth - ers I was meet - ing,  
 go. And I hear the old bell ring - ing  
 ty, Bound the boys to liv - ing roy - al



Sing - ing Sig - ma's read - y rhyme. From my col - lege chums I've  
 At the eve - ning twi - light low; Voic - es chim - ing joy - ful  
 In the bonds of S. A. E. Years are gone and age is



wan - dered           'Long the world's high - ways,   And  
 chang - es,            Chant - ing words of cheer,   Fate -  
 creep - ing       The boys are far and near.   Some




oft - en I've fondly pond - ered   On the charms of "good old days"  
 ful time ne'er ought es - trange us   From our college class-mates dear,  
 are in the graveyard sleeping,   Resting from their tolling here.

## REFRAIN



Oft in my dream - ing   Sig - ma's scenes once more,



Soft - ly o'er my soul come steal - ing   Echoes from a friendly shore.

## A TOAST TO S. A. E.

Arnold D. Alt  
Missouri Beta

Leo C. Miller  
Missouri Beta

*Allegro*

Well here's to Sig-ma Alph. Then

here's to S. A. E. And here's to those whom

we hold dear Wher - ev - er they may be. The

pur - ple and the gold, May they wave from shore to shore

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shore. May our star so bright nev er lose iis light But

shine for ev er more. So lift your brimming glasses high my lads, And

*Slower* *Andante (Slow)*

*pp* *pp*

drink this toast with me For we will pledge the great est

*mf*

frat on earth, Good old S. A. E. Then broth er put your shoulder

*ff* *p*

firm to mine and raise your voice in song For no matter what be tide, Be it

*cres.* *rit.*

*cres.* *rit.*



*a tempo*

dark or be it light We will pass this toast a - long. We'll

*a tempo*

*Allegro*

here's to Sig - ma Alph. Then here's to S. A. E. And

here's to those whom we hold dear Wher - ev - er they may be. The

pur - ple and the gold May they wave from shore to shore May our

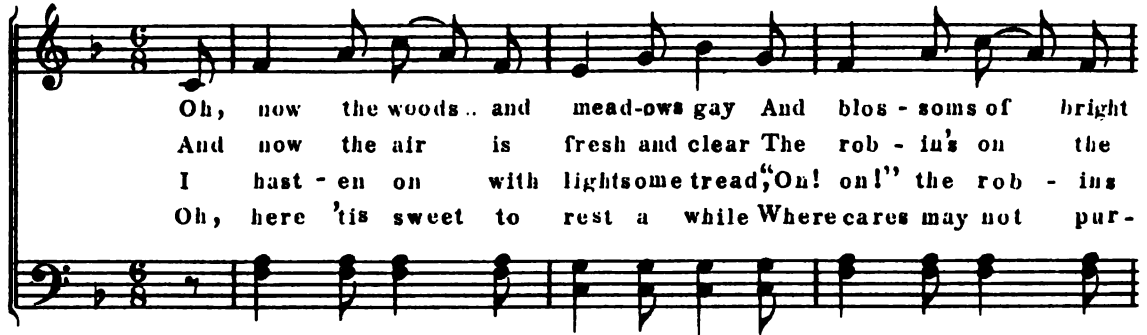
star so bright nev - er lose its light, But shine for - ev - er - more

*rit.*

# S. A. E. VIOLETS

Tune: The Mowers Song

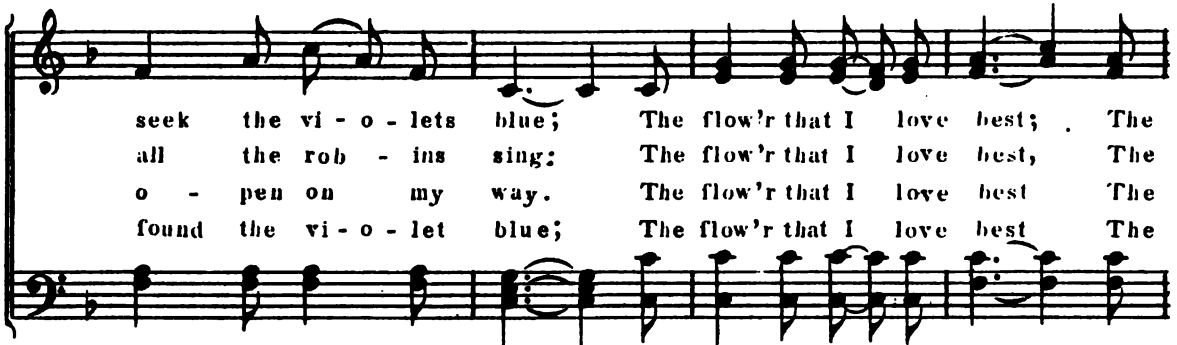
George D. Kimball  
Colorado Zeta



Oh, now the woods.. and mead-ows gay And blos - soms of bright  
And now the air is fresh and clear The rob - in's on the  
I hast - en on with lightsome tread; "On! on!" the rob - ins  
Oh, here 'tis sweet to rest a while Where cares may not pur -



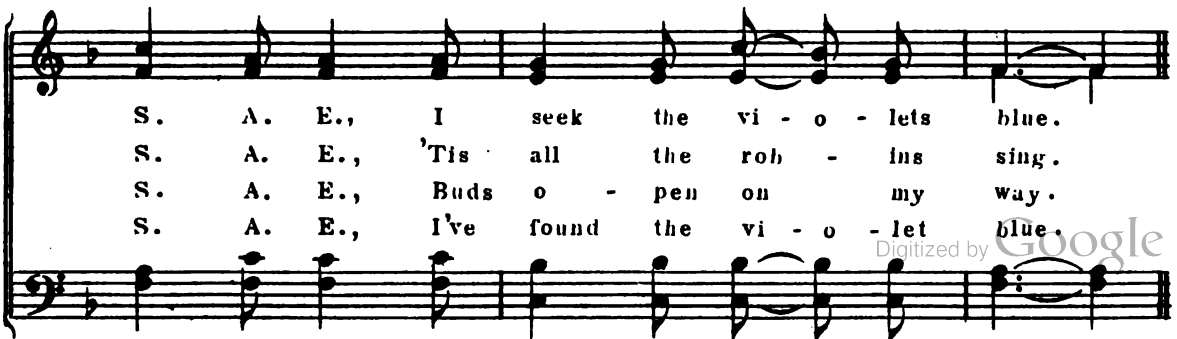
hue Call me from clas - sic halls a - way, I  
wing, The vi - o - lets are grow - ing near 'Tis  
say, Where in a green and shad - y bed Buds  
sue; Here pleas - ing fra - gran - ces be - guile. I've



seek the vi - o - lets blue; The flow'r that I love best; The  
all the rob - ins sing; The flow'r that I love best, The  
o - pen on my way. The flow'r that I love best The  
found the vi - o - let blue; The flow'r that I love best The



joy, the pride of S. A. E., S. A. E., S. A. E., dear,  
joy the pride of S. A. E., S. A. E., S. A. E., dear,  
joy the pride of S. A. E., S. A. E., S. A. E., dear,  
joy the Pride of S. A. E., S. A. E., S. A. E., dear,



S. A. E., I seek the vi - o - lets blue.  
S. A. E., 'Tis all the rob - ins sing.  
S. A. E., Buds o - pen on my way.  
S. A. E., I've found the vi - o - let blue.

## HOT GREEK SPORTS

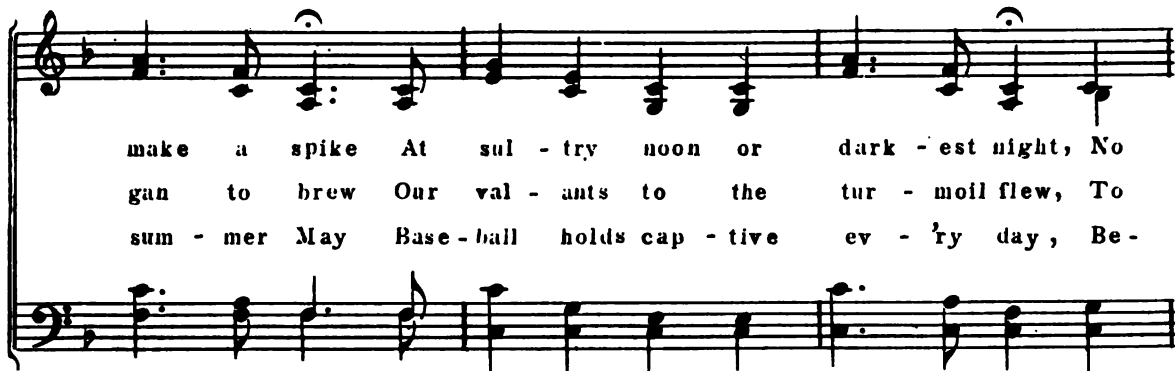
Henry S. Bunting

Tenn. Zeta

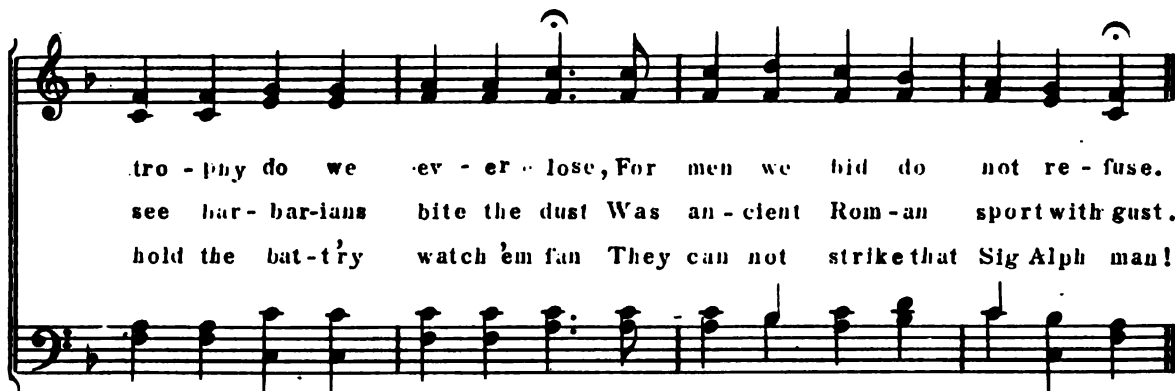
We are a band of he - roes bold In sto - ry oft our  
Our Mo - guls' hands are steeped in blood, We rev - el in the  
Our col - umns will be sol - id, too, When foot - ball days re -

deeds are told, All riv - als know that grand es - prit That  
crim - son flood; Our clan de - lights in war's a - larms And  
turn to view. Be vict - ry with the red or blue Some

daunt - less pluck of S. A. E. As forth we go to  
our "long suit" is Will - iams horns. When non - frat wrath be -  
Sig has kicked a goal or two. And when in blithe - some




make a spike At sul - try noon or dark - est night, No  
gan to brew Our val - ants to the tur - moil flew, To  
sum - mer May Base - ball holds cap - tive ev - 'ry day, Be -

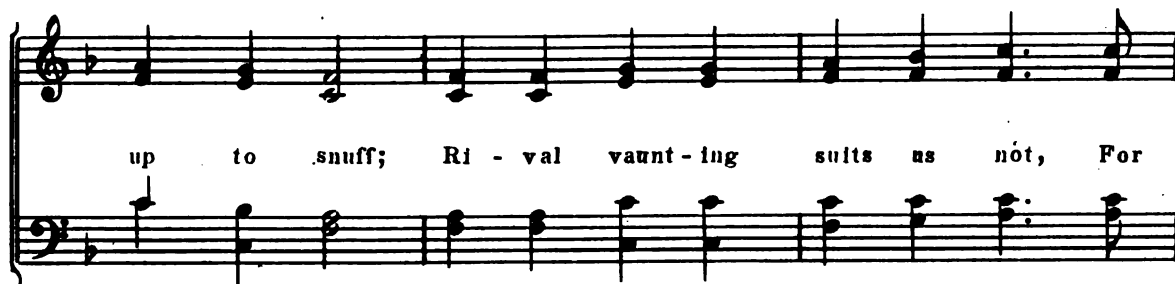


tro - phy do we ev - er - lose, For men we bid do not re - fuse.  
see bar - bar - ians bite the dust Was an - cient Rom - an sport with gust.  
hold the bat - t'ry watch 'em fan They can not strike that Sig Alph man!

## CHORUS



For Sig - ma Al - pha's are the stuff, Hot Greek sports and



up to snuff; Ri - val vaunt - ing suits us not, For



(Stamps)

war we want And want it hot! . . . . .

# THE BEACON SONG

Tune: Tramp, Tramp, Tramp, The Boys Are Marching

Charles S. Reinhart  
Ohio Epsilon

Arr. by Rev. Easton E. Madiera  
New York Sigma-Phi

*Solo*

In the hap - py, sun - ny South, S. A. E. first saw the light, And a -  
In the bus - ty col - lege halls in the bus - y walks of life, Where the  
Where the pur - ple and the gold wave up - on the pass - ing wind, And the

*Voices Humming* *ppp*

rose to be a bea - con in the land, Slow - ly she has climbed a - loft, till up -  
world has need of skill and pow'r of man, In the fight to raise the fallen, and in  
vi - o - lets spring up beneath the way, There a band of brothers true, loy - al

*pp*

on the top - most height, Wis - dom pow'r and S. A. E. go hand in hand.  
ev - 'ry no - ble strife, You will find that S. A. E. is in the van.  
Sig - ma Alpha, you'll find, Who will be your friends for - ev - er and for aye.

## CHORUS Melody in 2d Tenor

S. A. E., well ev - er love thee,

Ev - er we'll ex - tend thy fame; When the

con - flict fierce is o'er We will rest, but not be - fore, Neath the

ev - er spread - ing glo - ry of thy name.

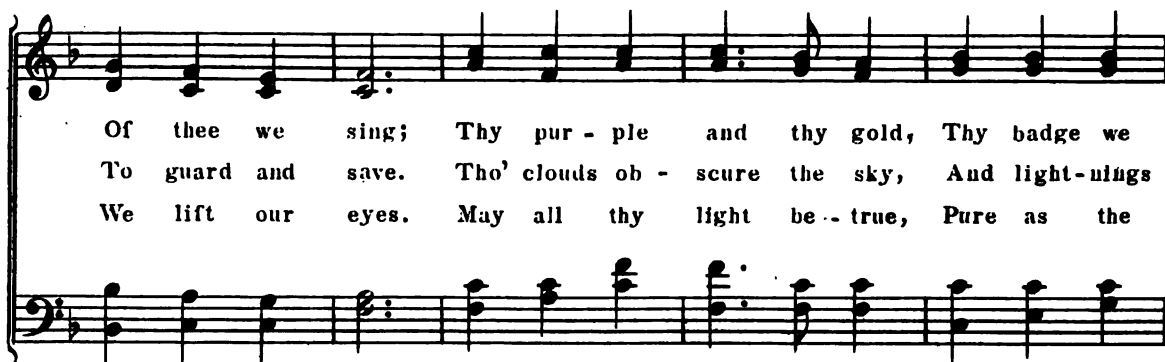
## A HYMN TO S. A. E.

Tune: America

H. C. Burger  
Ohio Sigma



Dear S. A. E. to thee, Our loved fra - ter - ni - ty,  
Dear S. A. E. thy band, Of broth - ers no - bly stand,  
Dear S. A. E. to thee, Bright star on life's dark sea,



Of thee we sing; Thy pur - ple and thy gold, Thy badge we  
To guard and save. Tho' clouds ob - scure the sky, And light - nings  
We lift our eyes. May all thy light be - true, Pure as the



love to hold, As em - blem of thy fold We tri - bute bring.  
flash and fly, Thou rid - est safe and high Up - on the wave.  
skies deep blue, And sweet as morn - ings dew In Par - a - disē.

# THROUGH THE YEARS

O. E. Boehmer  
Indiana Alpha

Tune: Juanita

Fond - -ly we treasure bliss-ful hours that take their flight,  
When fan-cy, turning to the scenes that are no more,

Full be - yond measure are the joys to - night.  
Grows fond with yearning for the days of yore,

We will love thee ev'-er, in the days that are to be,  
We will hold thee dear-er in the light of vanished years,

There is naught can sev - er our true hearts from thee.  
Thou wilt then be near-er through a vale of tears.

## CHORUS

Sig - ma Al - pha Ep - si - lon we will wor - ship at thy shrine;  
Sig - ma Al - pha Ep - si - lon, Sig - ma Al - pha Ep - si - lon,

Loy - al, ev - er faith-ful, our hearts are thine.  
Hear us, while we pledge thee, till life be done.



# WE'LL LIVE FOR THEE

Joseph Clemons  
Penn. Sigma - Phi.

Newton Swift  
Mich. Alpha

*Moderato*

We part from thee, our halls so dear, Where  
It makes us sad to bid fare - well To  
May guard - ian an - gels keep us free From  
Thy pre - cepts may we all re - tain, Till

oft we meet our lives to cheer, Our hearts in thee are.  
broth - ers whom we love so well. Where - 'er we are our  
hurt - ful strife and en - mi - ty, And help us keep our  
in thy halls we meet a - gain, May each his life keep

drawn so near, In bonds of S. A. E.  
hearts shall swell With love for S. A. E.  
vows to thee, Be - lov - ed S. A. E.  
free from stain, And live for S. A. E.

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## CHORUS

*Faster*

We'll live for thee, fra - ter - ni - ty, In

sac - red love and un - i - ty, Our hearts we'll raise in

grate - ful songs of love for S. A. E.

## EVER S. A. E.

Tune: Lightly Row

Herbert H. Wiggin  
Mass. Delta*A song for an  
Alumni Association*

S. A. E., S. A. E., Here's a heart-y song for thee,  
Far a - way, far a - way, Seemed the broth-er - hood of youth,  
S. A. E., S. A. E., Joy of mer-ry col-lege days,

From our hearts, from our hearts, E'er the night de - parts.  
But to day, but to day, We have learned the truth.  
Un - to thee, un - to thee, Be our ea - ger praise.

Dark-ness can - not hide our glee, We re - mem - ber joy - ful - ly  
With a love that still shall be, Binds us our fra - ter - ni - ty,  
Thou didst cheer us on our way, Taught us to love and o - bey

S. A. E., S. A. E., Ev - er S. A. E.  
S. A. E., S. A. E., Ev - er S. A. E.  
S. A. E., S. A. E., Ev - er S. A. E.

# EVER S. A. E.

Herbert H. Wiggin

Tune: Lightly Row

Arr. by W. E. S.

Mass. Delta

A song for an

Arr. for Male Quartet. Alumni Association

S. A. E., S. A. E., Here's a heart-y song for thee,  
Far a - way, far a - way, Seemed the broth-er - hood of youth,  
S. A. E., S. A. E., Joy of mer-ry col - lege days,

From our hearts, from our hearts, E'er the night de - parts.  
But to - day, but to - day We have learned the truth.  
Un - to thee, un - to thee Be our ea - ger praise.

Dark-ness can - not hide our glee, We re - mem - ber joy - ful - ly  
With a love that still shall be, Binds us our fra - ter - ni - ty,  
Thou didst cheer us on our way, Taught us to love and o - bey

S. A. E., S. A. E., Ev - er S. A. E.  
S. A. E., S. A. E., Ev - er S. A. E.  
S. A. E., S. A. E., Ev - er S. A. E.

# GATHERING OF THE CLANS

Tune: Maryland, My Maryland

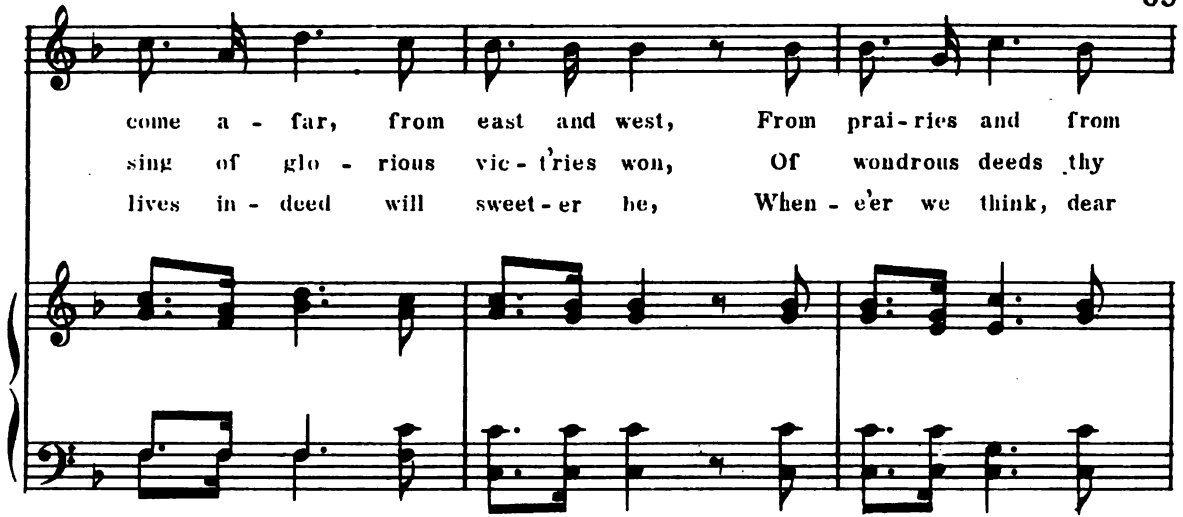
William C. Levere

Ill. Psi-Omega

With broth - ers dear, we gath - er here,  
 We sing of thee these hap - py days,  
 We'll cher - ish thee for - ev - er - more,

Sig - ma Al - pha Ep - si - lon; With hearts so light and  
 Sig - ma Al - pha Ep - si - lon; We sing thy glo - ry  
 Sig - ma Al - pha Ep - si - lon; Though scat - tered far on

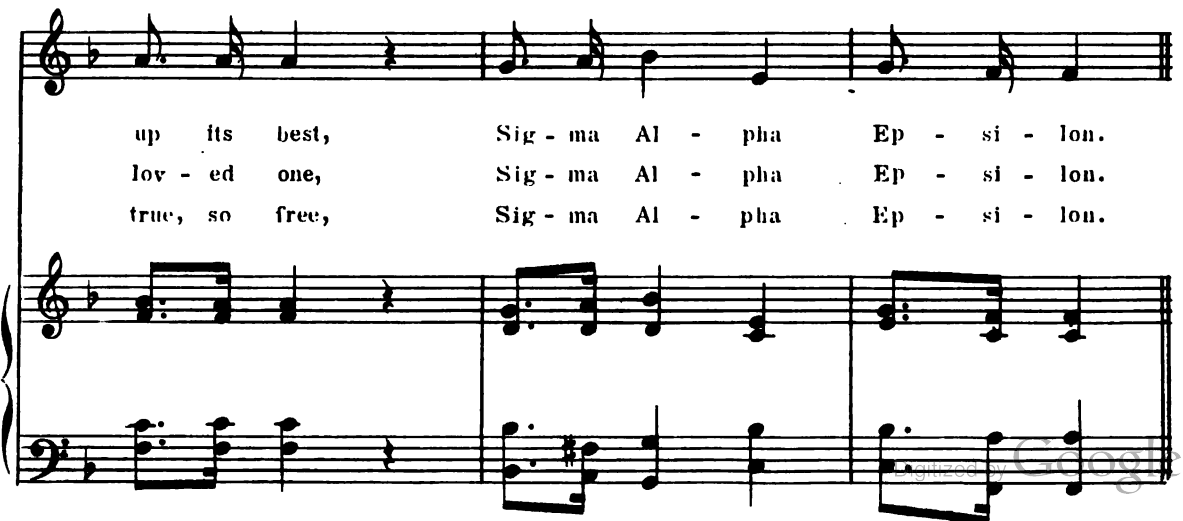
full of cheer, Sig - ma Al - pha Ep - si - lon; We  
 and thy praise, Sig - ma Al - pha Ep - si - lon; We  
 dis - tant shore, Sig - ma Al - pha Ep - si - lon; Our



come a - far, from east and west, From prai-ries and from  
sing of glo - rious vic - t'ries won, Of wondrous deeds thy  
lives in - deed will sweet - er be, When - e'er we think, dear



moun - tain crest, The land has giv - en  
sons have done, And all for thee, best  
love, of thee, Thou art so brave, so



up its best, Sig - ma Al - pha Ep - si - lon.  
lov - ed one, Sig - ma Al - pha Ep - si - lon.  
true, so free, Sig - ma Al - pha Ep - si - lon.

# THE PURPLE AND THE GOLD

Charles Allen Lloyd  
Tenn. Nu.

Rev. E. E. Madiera  
New York Sigma-Phi

*rit. e cresc.*  $\hat{2}$  *ff*

For Sig-ma Al-pha Ep-si-lon! A song for S. A. E. In  
Tho' founded on the Southern soil By no-ble Southern men, No

firm and stead-fast bro-th-er-hood, Our hearts shall ev-er be. Her  
bar-rier to her on-ward march Have sec-tions ev-er been. We

col-ors fair float high in air, Ex-posed to ev-'ry view, To  
grasp the hand of bro-th-ers dear, Who dwell from sea to sea, No

*rit. e cresc.*  $\hat{2}$  *ff*

Sig-ma Al-pha Ep-si-lon, God keep us ev-er true! For  
North, no South, no East, no West, We're all in S. A. E.! Then

*Cantabile*

be-fore we part. Then  
The dia-mond dear.  
Sig-ma Al-pha Ep-si-lon We'll sing be-fore we part.  $\hat{A}$   
here's to ev-'ry maid who wears The dia-mond we hold dear.  $\hat{To}$   
Sig-ma Al-pha Ep-si-lon.  
here's to ev-'ry maid so dear.

song of such a strain as this Must thrill each loy - al heart, A  
her who reigns with - in each heart, To her whom we re - vere, To

Ending 1st Ver.  
song of such a strain as this Must wak - en mem - ries old That  
her whose face with - in our hearts Our mem - o - ries will

*marcato il basso*

ev - er make us love the more The pur - ple and the gold, The

*pp*

pur - ple and the gold, The pur - ple and the gold.

Ending 2d Verse  
hold Till Time has dimmed all else but her And pur - ple and old gold. The

*pp*

pur - ple and the gold, The pur - ple and the gold.

*cresc.* *ff*



# ENROBED IN THE PURPLE AND GOLD

Marvin G. Mason

French Air

Pa. Sigma-Phi.

How e'er seem the moments of on-speeding time Or joy-ful or heavy with  
And now in the man-i-fold call-ings of life Those brothers their honor have

care,  
won;  
My thots all en-cir-cled with ra-di-auce climb To the  
With friendship's as-sur-ance that weap-on for strife Their

col-lege so glor-ious and fair; For there with the ol-ive wreath  
path is as bright as the sun Min-er-va Thy blessings for

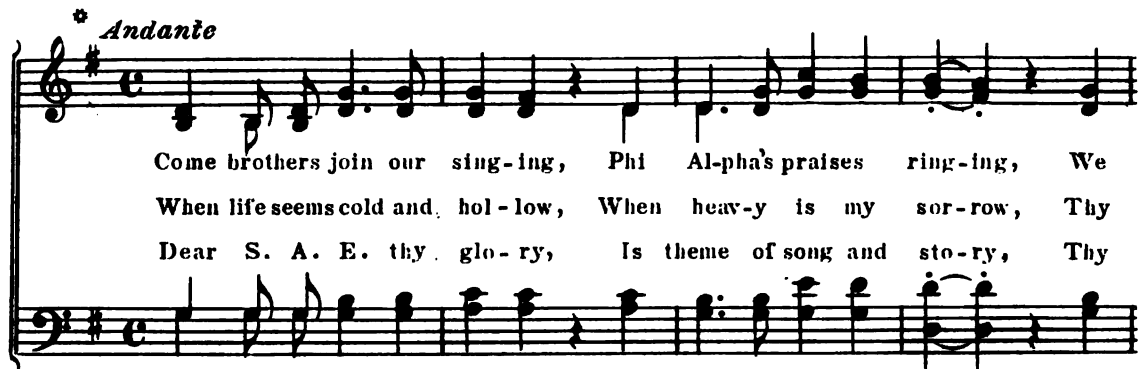
crowned lived that band Of S. A. E's. stal-wart and bold, yes so hold.  
ev-er be-queath. That bless-ings Thy sons may be-hold, may be-hold.

U-nit-ed in friendship the strength of the land Enrobed in the pur-ple and gold.  
Their brows ev-er crown'd with the glad victors' wreath Enrobed in the pur-ple and gold.

# THE LIGHT OF S. A. E.

Tune: How Can I Bear to Leave Thee


*\* Andante*



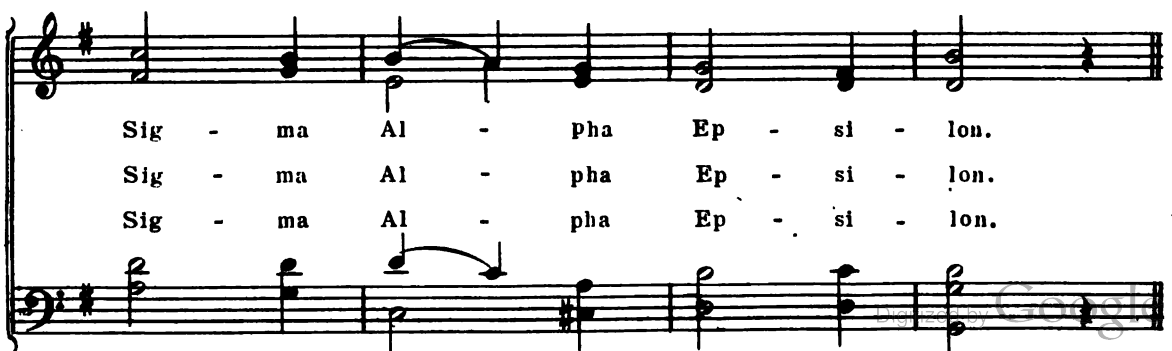
Come brothers join our sing-ing, Phi Al-pha's praises ring-ing, We  
When life seems cold and hol-low, When heav-y is my sor-row, Thy  
Dear S. A. E. thy glo-ry, Is theme of song and sto-ry, Thy



hold in rev-rence loy-al, The gold and pur-ple roy-al  
sooth-ing voice is near me, The light e'er comes to cheer me,  
bonds no blade can sev-er, And praise shall be for-ev-er



Of Sig - ma Al - pha Ep - si - lon, Of  
Dear Sig - ma Al - pha Ep - si - lon, Dear  
For Sig - ma Al - pha Ep - si - lon, For



Sig - ma Al - pha Ep - si - lon.  
Sig - ma Al - pha Ep - si - lon.  
Sig - ma Al - pha Ep - si - lon.

\* For quartet use transpose into *E<sup>b</sup> Major*

# LET'S PLEDGE OUR BANNER

Tune: Benny Havens, .Oh!

Marcellus S. Whaley

Tenn. Omega

Let's pledge our ban-ner,  
Seek out the boys in  
We'll gath-er those of

broth-ers As did true hearts of old In wines of loy-al  
Flor-ri-da, And those past I-da-ho; From Maine to Tex-as  
long a-go, And bring them back to share The youth of Spring and

pur-ple And cups of roy-al gold; Come boys and clasp all  
choosethe, best And bring them back to show That the vi-o-lets in  
friendship's ties, To S. A. E. so dear. And when hearts to o-ver-

hands For the hom - age that we hold, And for  
East and West, In North and South doth blow The  
flow - ing rise, Our love with pride shall grow, And

Sig - ma Al - pha Ep - si - lon, raise our voices bold.  
winds that wave the pur - ple in S. A. E. Oh oh!  
young and old shall stand to toast the gold and pur - ple, Oh!

## CHORUS

In S. A. E. Oh! oh! : In S. A. E. Oh!

oh! Well - brothers live and loy - al love In S. A. E. Oh! oh!

## A DEFINITION

John Edward Russell  
Ill. Psi-Omega.

Walter E. Squire  
Ill. Psi-Omega

My friend to you I sweet-ly pray What means these let - ters  
In point of num-bers few ex-ceed, We win on qual - i -  
We're go - ing on from span to span Thro' all e - ter - ni -

three? My friend to you I meek - ly say No  
ty, Our roy - al flag is to the lead For  
ty, Min - er - va holds us clan to clan Fra -

words of mine com - plete - ly may De - scribe the S. A. E.  
ev - 'ry man is true in - deed In good old S. A. E.  
ter - nal love binds man to man In bonds of S. A. E.

## CHORUS.

It's                    Some - thing Awf - -'ly            Ex - cel - lent            With

Scarce - ly    An    E - quiv - a - lent    Both    Sep - a - rate    And

Em - i - nent    Is    This            Fra - ter - ni - ty!

# TO SING THY PRAISE

C. W. Stowell  
Maine Alpha

Tune: Chapel Steps

Oh, Sigma Al - pha Ep - si - lon, We raise a song to thee, The  
Fair goddess mother, we thy sons, In e'er in - creas - ing throng, Are  
The sordid cares, the grinding toil, Am - bit - ions, quest of fame, Are

guard - ian of our hopes and joys, Our loved fra - ter - ni - ty. To  
gath - ered here, with one accord To praise thee in our song. From  
all for - got while here we sing The glo - ries of thy name. No

thee we pledge, with earnest hearts Our loy - al - ty for aye, Our  
ev - ry cor - ner of this land, Where thy blest tem - ples rise, Be  
sec - tion strife, no worldly cares, Shall make our hearts grow cold; We

stead - fast la - bor for thy cause, And love that shall not die.  
hold, they come, to raise a - loft Thy prais - es to the skies.  
pledge al - lie - gance to thy flag, The pur - ple and the gold.

# WE DREAMED OUR ALUMNI WERE DEAD

75

Tune: My Bonnie Lies Over the Ocean

Henry Sydnor Harrison. New York, Mu.

Last night as we lay on our pil - low, Last  
Last week with our house rent un - set - tled, Last  
Last month, when we wished a new man - sion, Last  
And when ev - er we need - er - as - sis - tance To be

night as we lay on our bed, Last night as we thought of our  
week with our fac - es un - fed, Last week, when the treas - ury was  
month, when we fig - ured a - head, Last month, when we sighed for ex -  
took by the hand and - er - led Then our plans usu - ly meet this re -

fut - ure, We dreamed our Al - um - ni were dead.  
emp - ty, We dreamed our Al - um - ni were dead.  
pan - sion, We dreamed our Al - um - ni were dead.  
sis - tance We dream our Al - um - ni are dead.

1-3. Oh, my, Oh, me, We dreamed our al - um - ni were dead were dead  
4. Oh, my, Oh, me, We dream our al - um - ni are dead are dead

Bad dreams, night-mares; Oh, come back, Al - um - ni, to us.  
Rum luck, bum luck, To dream our al - um - ni are dead.



## ILL. THETA MARCHING SONG.

Words & Music by  
WILLIAM P. ROE.

*Not too fast*

*Marcato*

Sing of Sig-ma Al-pha Ep-si-lon, Come hear us sing of Sig-ma Al-pha

Ep-si-lon; The first in ev-'ry heart sh'ell be The first is dear old S. A. E.

## REFRAIN.

March - ing one by one in Sig-ma Al-pha Ep-si-lon;

Hon - or loy-al-ly her name as we go march-ing on;

Ev - er shall we stand as brothers in our might-y band; Chi-  
ca - go hail to thee, and sing of dear old S. A. E.

*Repeat ad lib.*

### VIOLETS

*Andante.*

Words by H. R. GREEN } III.  
Music by H. V. HILL } Beta.

Vi - o - lets, Vi - o - lets You're the fair-est flow'r to me. Vi - o - lets,  
Vi - o - lets em - Mem of Fra - ter - ni - ty. With your per - fume mem'ries come of  
Sig - ma Al - pha Ep - si - lon. Dear - est flow'r be - neath the sun! my Vi - o - lets!

## A TOAST

Edward H. Virgin  
Mass. Gamma

Tune: Marseillaise.

Arr. by L. E. Emerson  
Mass. Iota-Tau

We're seat - ed 'round the fes - tive board And well sing for the frat we.  
Oh, Sig - ma Al - pha Ep - si - lon, We hold thy standard  
Our broth - ers new, they'll e'er be true And toast to them in

love, Raise your glasses high and pass the word That we toast to S. A. E.  
dear; Be - neath the pur - ple and the gold We give a rous - ing cheer.  
turn, The fire of friendship's late - ly lit, But it - strong and bright will burn.

For the mys - tic tie that holds us Is as strong and hale as of old;  
We swing the hammer and we wield the sword, And we work for S. A. E.  
Then all to - geth - er and hand in hand Here's a skoal to our goodly band.

## CHORUS

Long live the bind - ing name, Great grow her glo - rious fame! Then

stand and shout for S. A. E., Our loved fra - ter - ni - ty.

# EVENING SONG

Tune: Stars of the Summer Night

William F. Giese  
Wisconsin Alpha

Wher - ev - er far or near We sail up -  
The joys we hour - ly learn Of sweet fra -  
Wher - e'er our foot - steps roam, In sor - row  
Then, broth - ers, here's to you! And here's to

on life's sea, Thy name will still be dear, Thy name, our S. A.  
ter - ni - ty, Will make fond mem - 'ry turn To thee our S. A.  
or in glee, Our hearts will find their home With thee our S. A.  
S. A. E.! To thee we'll still be true, To thee our S. A.

E. Thy name, Thy name, our S. A. E.  
E. To thee, To thee, our S. A. E.  
E. With thee, With thee, our S. A. E.  
E. To thee, To thee, our S. A. E.

# THE SPIRIT OF S. A. E.

William C. Levere  
Ill. Psi-Omega

F. E. Abbott  
Ill. Psi-Omega

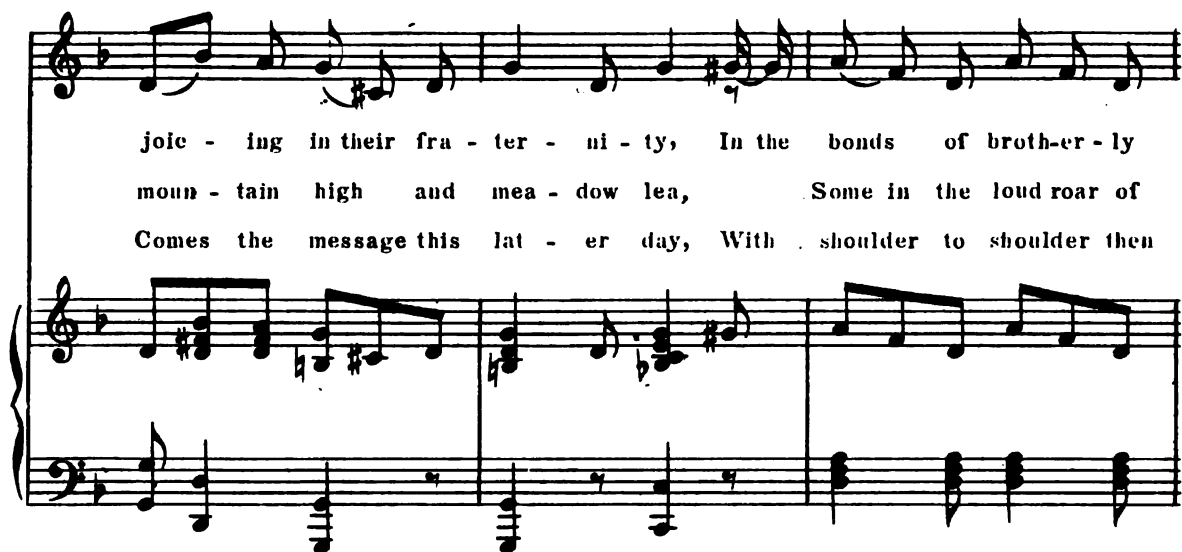


The boys were gather'd in the chap-ter hall, The pur-ple and gold hung  
The years were spent, and far and wide, Were scattered the boys who stood  
To cherish in true lov-ing loy-al-ty, To stand by its col-ors and

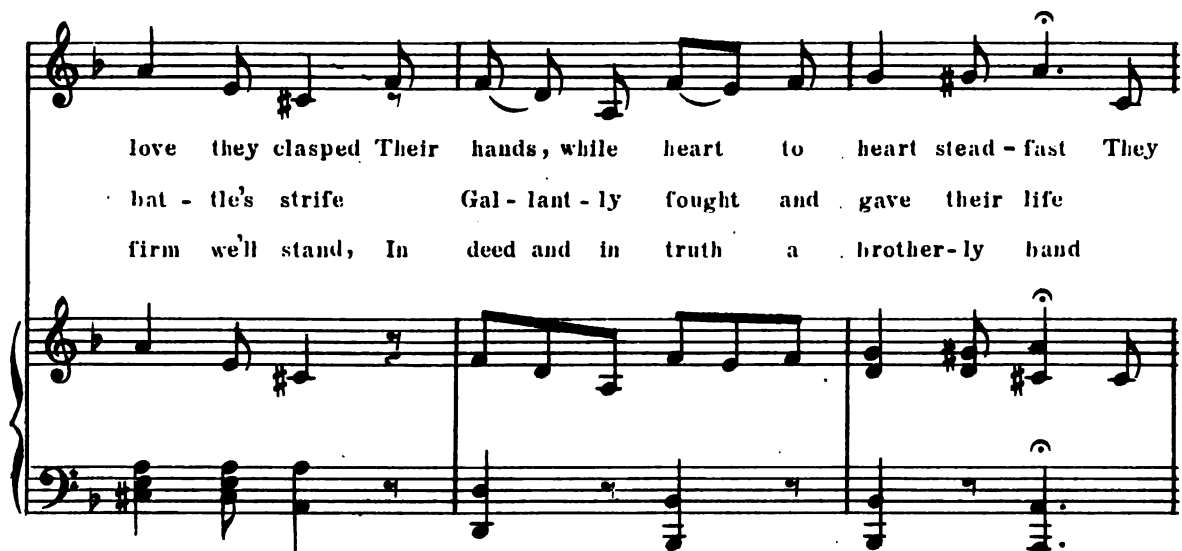


over them all, They were mer-ry of heart and filled with glee, Re-  
side by side, In dis-tant lands and a-cross the sea; On  
faith-ful he, From those who led in the ear-ly way,





joic - ing in their fra - ter - ni - ty, In the bonds of broth - er - ly  
 moun - tain high and mea - dow lea, Some in the loud roar of  
 Comes the message this lat - er day, With shoulder to shoulder then



love they clasped Their hands, while heart to heart stead - fast They  
 bat - tle's strife Gal - lant - ly fought and gave their life  
 firm we'll stand, In deed and in truth a brother - ly band



pledged themselves ev - er true to be To the spir - it of old S. A. E.  
 Al - ways re - mem - ber - ing true to be To the spir - it of old S. A. E.  
 Pledging our troth ev - er true to be To the spir - it of old S. A. E.

# THE SPIRIT LOVED SO DEAR

Tune: Old Familiar Place

E. N. Wentworth

Iowa Gamma

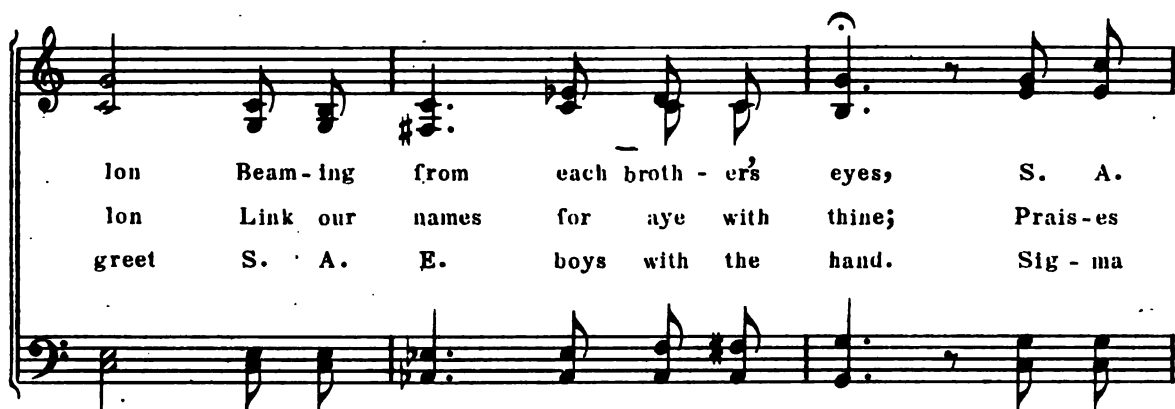
Rove the earth both far and near, You will al - ways find a  
 Brightest star in Life's dark sky, Be thou still our strength and  
 Though we sail o'er ev - 'ry sea, We shall still have failed to

trace Of the spir - it loved so dear, Glow - ing  
 stay, Though dark clouds o'er - head may fly, Guide us  
 find An - y trust, that e'er can be Half so

in each broth - ers' face. Oth - er Greeks may lure us  
 to the realms of day: Light our paths and lead us  
 dear as left be - hind. Roy - al fel - lows we may



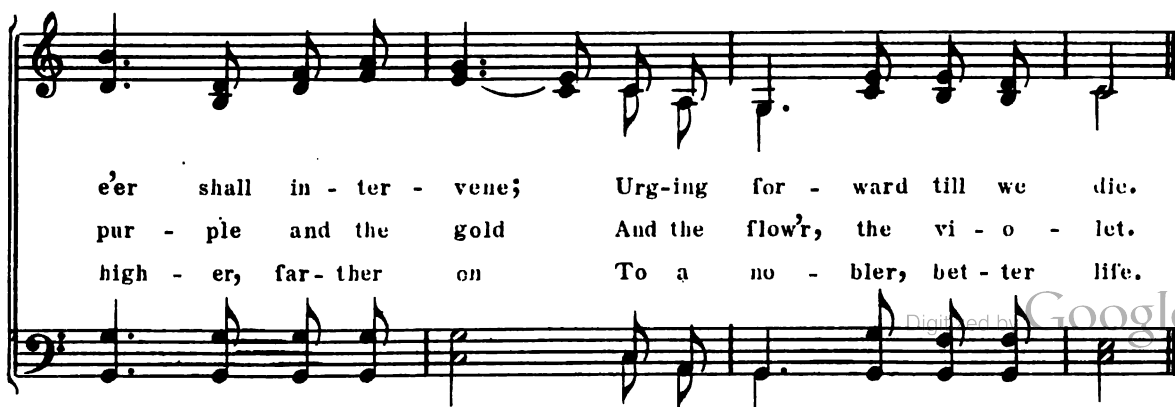
on, But we miss 'neath al-ien skies, Sig-ma Al - pha Ep - si -  
 on, May your lus - tre ne'er de - cline; Sig-ma Al - pha Ep - si -  
 meet, But they ne'er can un - der - stand Half the plea - sure, when we



Ion Beam - ing from each broth - ers eyes, S. A.  
 Ion Link our names for aye with thine; Prais - es  
 greet S. A. E. boys with the hand. Sig - ma



E. our on - ly theme, This shall be our last - ing cry, Noth - ing  
 to the mot - to bold, To the men we'll ne'er for - get To the  
 Al - pha Ep - si - lon Guides us e'er thro' peace and strife Leading



e'er shall in - ter - vene; Urg - ing for - ward till we die.  
 pur - ple and the gold And the flow'r, the vi - o - let.  
 high - er, far - ther on To a no - bler, bet - ter life.



# IN CLASSIC TUSCALOOSA

M. E. Holderness  
Tenn. Nu

Mrs. E. L. Ashford

*March movement*



Down in clas - sic Tus - ca - loo - sa by the  
'Twas the i - ro - ny of war - fare when the  
We have marched a - cross the bor - der; we have  
To that Dru - id South - ern cit - y will our

*No too fast*



War - rior's streaming course, 'Twas there a band of broth - ers did un -  
hand of Civ - il strife Brought our on - ward march of pro - gress sad de -  
con - quered part - y strife; Our flags now fly o'er val - ley, field and  
marshalled hosts be drawn, And our Ju - bi - lee we'll shout with glad ac -



furl Their good flag of roy - al pur - ple with its  
lay. But, like Pheo - nix from the ash - es, Sig - ma  
glen; With our com - mon coun - try's pro - gress we are  
claim. Fif - ty years have linked us clos - er to her





bor - der tint - ed gold      An - nouncing *no-ble* birth un - to the world.  
 Alph a - rose a - gain      And saw the sun - rise of a bright - er day.  
 ev - er keep - ing pace And Phi Al - pha is the watchword of our clan.  
 oaks and lev - el lawn, Fif - ty years im - mor - tal - ized De Vo - tie's name.



## REFRAIN



There a mon - u - ment we'll build, And its arch - es will be filled With the



sac - red gifts so dear to Sig - dom's heart; All praise and hon - or due to a



broth - er tried and true, Who to the end did play a *no-ble* part.



# OCEAN TO OCEAN

Al. F. Leue  
Ohio Epsilon

Newton Swift  
Michigan Alpha



Sweet-est of our youthful pleasures, None so rich and free,  
Col - lege days are swiftly fly - ing, Still though pathways part,

The vocal line (treble clef) begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (bass clef) continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C4-E4-G4.

Choicest boon of col-lege treasures, Broth-er-hood in S. A. E.  
Tru-est friendship nev-er dy - ing, Glows in ev - 'ry brothers heart,

The vocal line (treble clef) begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (bass clef) continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C4-E4-G4.

Fair-er bright-er ev - 'ry mor - row More than tongue can tell,  
Wiles of for - tune can - not sev - er Bouds of S. A. E.

Ev - er true in joy or sor - row, Is it strange we love so well?  
For our faith is pledged for - ev - er To our loved fra - ter - ni - ty.

## CHORUS

O - cean to o - cean, Roll the chor - us on:

"Thou, the queen of our de - vo - tion, Sig - ma Al - pha Ep - si - lon?"

## ALUMNI SONG

Tune: "Annie Laurie"

H. O. Burger  
Ohio Sigma

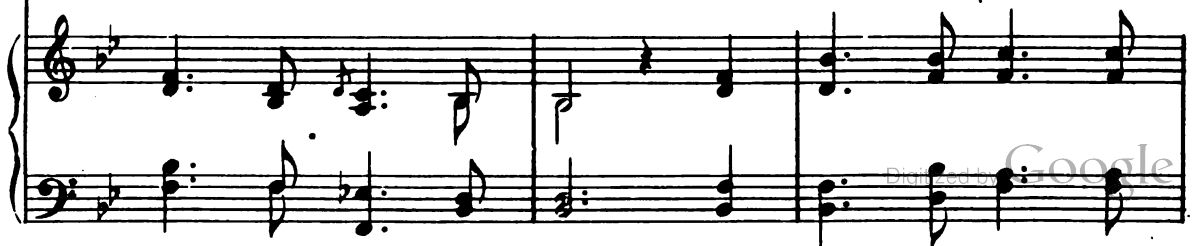
Our col - lege days are o - ver; We meet not as of  
Oth - ers now bear the standard, Oth - ers now lead the  
Though part - ed we're u - ni - ted, Though dis - tant, yet are



yore; And oth - ers tread the path - ways Which  
hand; But our pray'rs are ev - er with them, As  
one. Thus we sing our song of glad - ness, As



we have trod be - fore. Which we have trod be -  
faith - ful - ly they stand. As faith - ful - ly they  
bold - ly we go on, As bold - ly we go

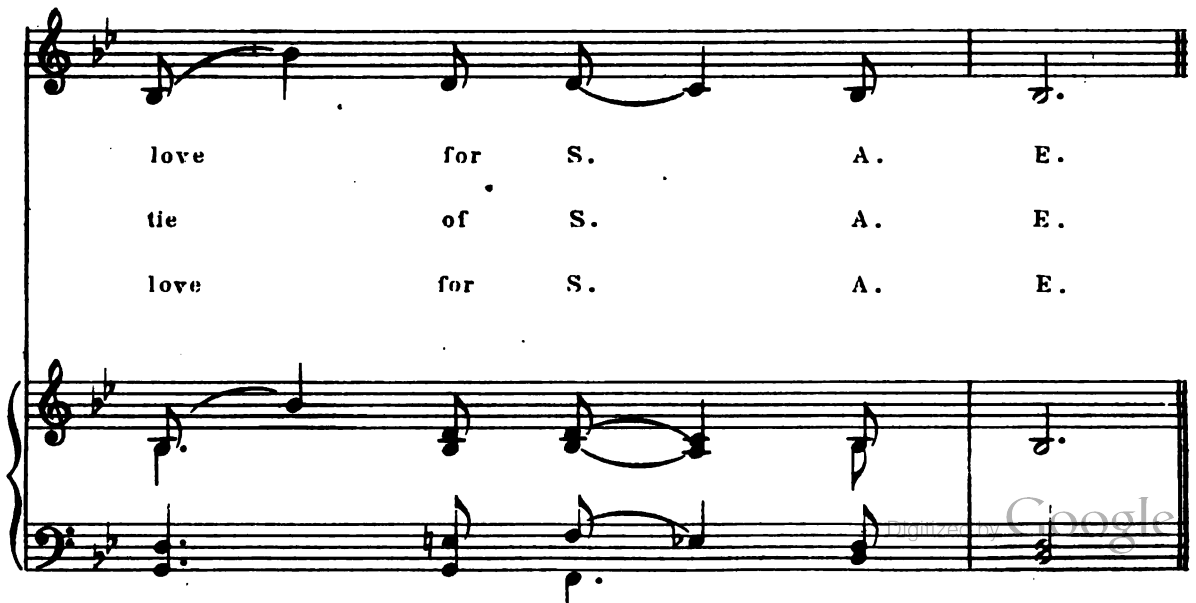




fore , But ne'er for - got shall be ;  
 stand, They ne'er for - got shall be ;  
 on, We ne'er for - got shall be ,



For we think of love ne'er brok-en, Of  
 For a com - mon tie u - nites us, The  
 For our love is grow - ing brighter, Our



love for S. A. E.  
 tie of S. A. E.  
 love for S. A. E.

# A HYMN

Words & Music by  
H. V. HILL, Ill. Beta.

*Devotional.*

1. O Sig-ma Al-pha Ep-si-lon a song to thee we raise, From hearts that throb with  
2. A - cross the wav-ing fields of grain The e - cho rings a - far And reach-es o - ver  
3. O Sig-ma Al-pha Ep-si-lon To thee our tho'ts e'er turn In thanks for what thou

love for thee With lips that sound thy praise, Thy loy - al sons for - ev - er stand U -  
land and sea Ice - fields to cor - al bar. An an-sw'ring throb stirs in - to life And  
giv - est us For thee our hearts still yearn. Oh may the pur - ple and the gold In

ni - ted in the bond Of love and faith and hope for Sig-ma Al-pha Ep-si-lon.  
quick-ens in each breast The slumbring dreams of old - en days That ne'er for - got - ten rest.  
ser - vice brighter glow As marching thru the ag - es still Tri - um - phant - ly we go!

## HAIL TO THE PURPLE AND GOLD

Words by H. B. GREEN, Ill.  
Music arr. by H. V. HILL, } Beta.

*Con Spirito*

Hail to the Pur-ple, Hail to the Gold! Hail to Phi Al-pha mot-to of old!

Hail Suc-cess Fra-ter-ni-ty in years yet to come! Hail Sig-ma Al-pha Ep-si-lon!

# AN ALUMNI HYMN

91

Tune: Frederick

Thomas Mc Nider Simpson

Virginia Omicron

How bright was the day that we en - tered thy fold,  
How sad was the day when we bade thee fare - well  
How fair was the fu - ture that beck - oned us on,  
How dear are the tok - ens of thy last - ing bond,

And en - rolled 'neath the ban - ner of pur - ple and gold;  
Our faith - ful - ly cher - ished de - vo - tion shall tell,  
As ros - y as clouds that are red at the dawn,  
With its links to the past and the years yet be - yond,

How glad were the days that we fought for thy fame,  
But though we be part - ed from chap - ters we love,  
And all through the years that have sped as the wind  
Whose con - stan - cy pledg - es, wher - - ev - er we be,

And en - list - ed new brothers to her - ald thy name.  
Our ling - ring af - fec - tion can nev - er re - move.  
Have we felt friendships fire that was lit at thy shrine.  
No dis - tance shall - sev - er, thou dear S. A. E.

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# PARTING SONG

Tune: Old Black Joe.

William C. Vail  
Indiana Alpha

*Poco adagio*

Sad - ly we wait as the part - ing hour draws near,  
Some we may miss who are with us here to - night,

Slow - ly we turn from the hall we love so dear; When, Brothers, when shall our  
Friends tried and true we have found them in the fight; When, Brothers, when shall our

hand be gathered here To meet a broth - er - hood un - brok - en S. A. E.  
scattered ranks u - nite, - To meet a broth - er - hood un - brok - en S. A. E.

## CHORUS

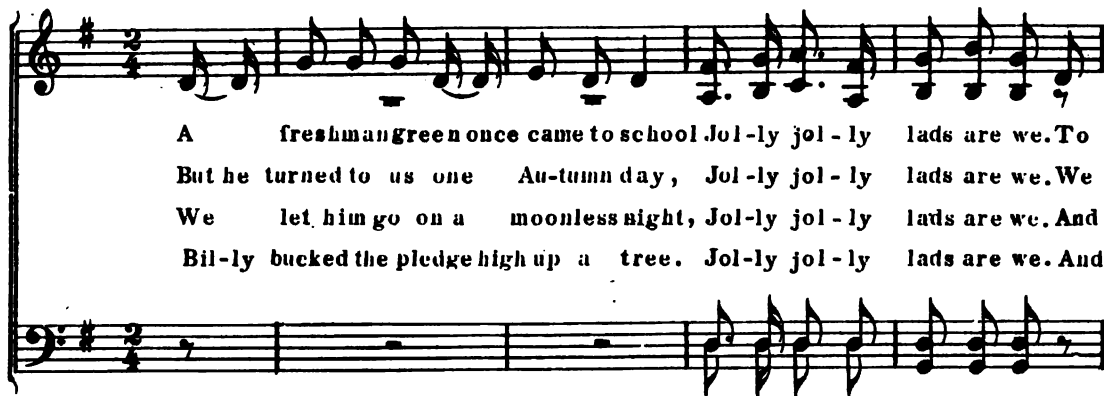
We're part - ing; we're part - ing, Far, far we soon shall be, Ah,

when to meet at thy dear port - als, S. A. E.

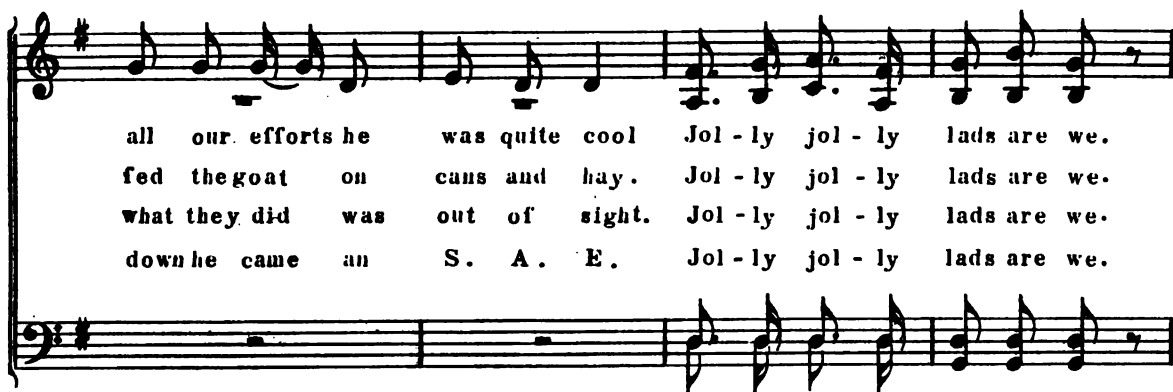
# BILLY GOAT SONG

Alfred Keister Mills

Colo. Zeta.



A fresh man green once came to school Jol-ly jol-ly lads are we. To  
But he turned to us one Au-tumn day, Jol-ly jol-ly lads are we. We  
We let him go on a moonless night, Jol-ly jol-ly lads are we. And  
Bil-ly bucked the pledge high up a tree. Jol-ly jol-ly lads are we. And



all our efforts he was quite cool Jol-ly jol-ly lads are we.  
fed the goat on cans and hay. Jol-ly jol-ly lads are we.  
what they did was out of sight. Jol-ly jol-ly lads are we.  
down he came an S. A. E. Jol-ly jol-ly lads are we.

## REFRAIN



Bil-ly goat Bil-ly goat of S. A. E. Jolt him high as a green bay tree

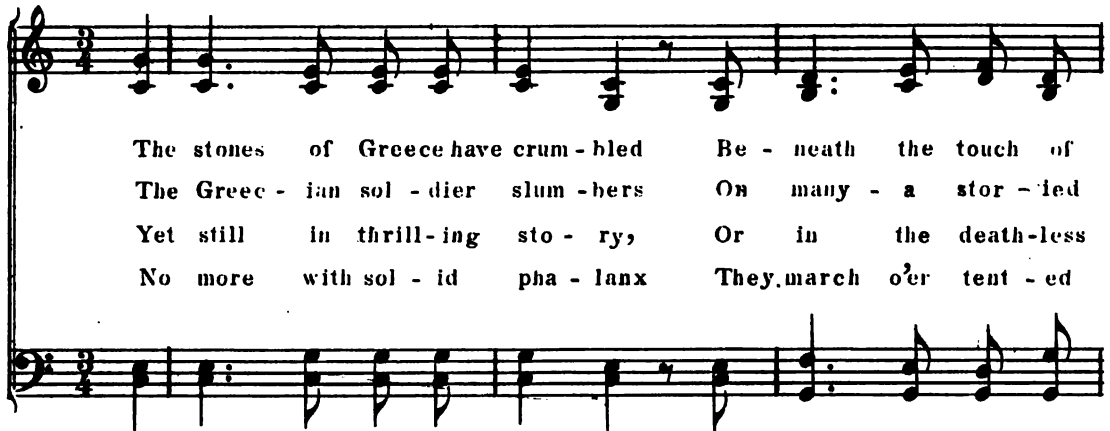


Bil-ly goat. Bil-ly goat of S. A. E. Jolt him high as a green bay tree.

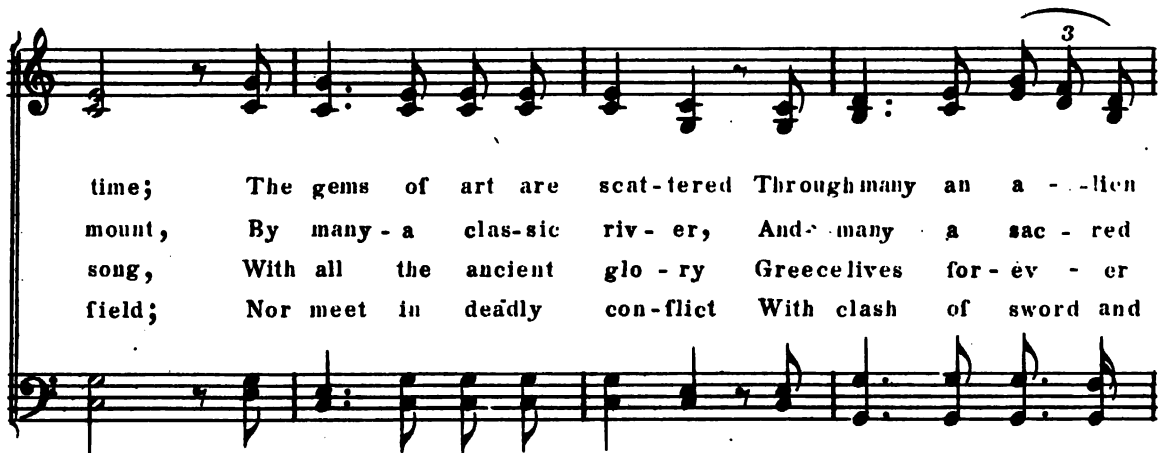
## AVE MINERVA

From Schubert's Wanderer

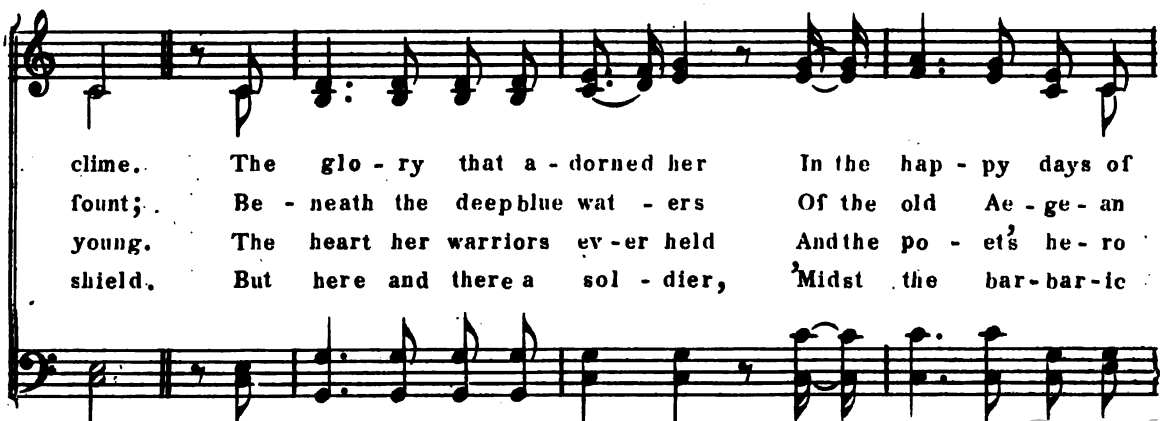
By a Member of  
Ohio Sigma



The stones of Greece have crum - bled      Be - neath the touch of  
The Grec - ian sol - dier slum - bers      On many - a stor - ied  
Yet still in thrill - ing sto - ry,      Or in the death - less  
No more with sol - id pha - lanx      They march o'er tent - ed



time;      The gems of art are scat - tered Through many an a - - - lien  
mount,      By many - a clas - sic riv - er,      And many a sac - red  
song,      With all the ancient glo - ry      Greece lives for - ev - er  
field;      Nor meet in dead - ly con - flict      With clash of sword and



clime.      The glo - ry that a - dorned her      In the hap - py days of  
fount;      Be - neath the deep blue wat - ers      Of the old Ae - ge - an  
young.      The heart her warriors ev - er held      And the po - et's he - ro  
shield.      But here and there a sol - dier,      Midst the bar - bar - ic

yore, Has passed from her for - ev - er, And  
 seas, Or in the dim re - ces - es Of the  
 song Min - er - va's sons do now in - spire To  
 through, Finds this his cheer in strug - gle Sig - ma

Greece is Greece no more, And Greece is Greece no more,  
 sun lit Cyc - la - des, Of the sun lit Cyc - la - des.  
 bat - - tle firm and strong, To bat - tle firm and strong.  
 Al - - pha Ep - si - lon, Sigma Al - - pha Ep - si - lon.

## CHORUS

Still bow we tward O - lym - pus, Be - neath Min - er - va's

hand, Phi Al - pha's con - sum - ma - tion, She

grants it to her hand, She grants it to her hand.

# WHILE WARM THE LIFE BLOOD FLOWS

Tune: Life Let us Cherish

Geo. M. Harton  
Mich. Alpha



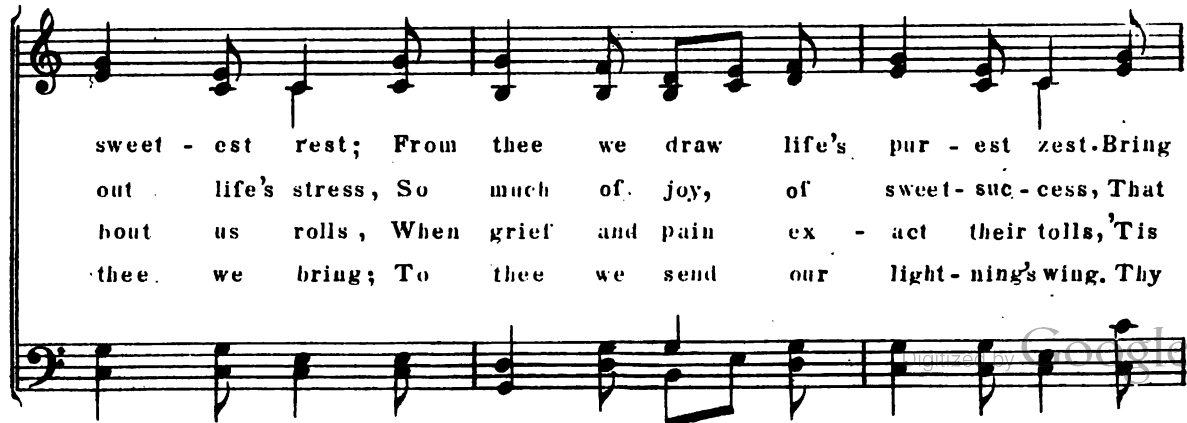
Come let us love thee while warm the  
 Come let us love thee while warm the  
 Come let us love thee while warm the  
 Come let us love thee while warm the



life blood flows; Love with an ar - dor  
 life blood flows; Love with an ar - dor  
 life blood flows; Love with an ar - dor  
 life blood flows; Love with an ar - dor



youth on - ly knows. In thee we find our  
 youth on - ly knows. To thee we owe, through -  
 youth on - ly knows. When sor - row swift a -  
 youth on - ly knows. Our fond - est love to



sweet - est rest; From thee we draw life's pur - est zest. Bring  
 out life's stress, So much of joy, of sweet - suc - cess, That  
 hout us rolls, When grief and pain ex - act their tolls, 'Tis  
 thee we bring; To thee we send our light - ning's wing. Thy

us yet clos - er un - to thee, To thee dear S. A.  
 'tis with praise we turn to thee, Our blest fra - ter - ni -  
 then with hope, we cling to thee, To thee dear S. A.  
 fu - ture bright we dai - ly see, Dear old fra - ter - ni -

E. Come let us love thee  
 ty. Come let us love thee  
 E. Come let us love thee  
 ty. Come let us love thee

while warm the life blood flows; Love with an  
 while warm the life blood flows; Love with an  
 while warm the life blood flows; Love with an  
 while warm the life blood flows; Love with an

ar - dor youth on - ly knows.  
 ar - dor youth on - ly knows.  
 ar - dor youth on - ly knows.  
 ar - dor youth on - ly knows.

Hope H. Lumpkin  
Tenn. Omega

## FRATERS LOYAL

Tune: Clear the Way

Old S. A. E. is a jol - ly good frat, And a  
And when we spike a like - ly lot, And  
So S. A. E. at the top will stand, In

loy - al bunch you may bet your hat, And when they gath - er  
for our ri - vals make it hot, O then is the time you  
all the length of this great land, For on this rock we

in a crowd, O you may hear their voic - es loud, say  
hear us shout Min - er - va's men you can't heat out, so  
take our station Our bounds the con - fines of the nation, so

### CHORUS

Fra - ters loy - al, tell the sto - ry, Fra - ters loy - al, tell the sto - ry,

Fra - ters loy - al, tell the sto - ry, S. A. E. be e'er our glo - ry.

## TO THE VIOLET

Champe S. Andrews  
Alabama Alpha-Mu.

Dr. J. Holmes Mc Guinness  
New York Sigma-Phi.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are printed below the vocal line.

Dear, daint-y vi - o - let, fair - est of flow'rs,  
'Tis thou art cho - sen to tell to the world That the

Steal - ing thy beau - ty in morn's ear - ly hours, Co -  
flag of De - Vo - tie will nev - er be furled Till the

quett - ing with sun - beams and kissed by thy show'rs.  
last col - lege dome to the dust has been hurled.

In the language of flowers, true love is thy meaning ;  
And from thee thoughts divine may be had for the gleanings :  
Aiding to live and from wickedness weaning .

Thou hast nature's own colors, the purple and gold,  
More brilliant in beauty as autumn grows old  
And strong forests tremble at winter's first cold.

In the autumn of life, Death would fain cut us down ;  
But we gaze in his face now, without fret or frown,  
For tranquil are souls with a violet crown .

May we spread far and wide, in these states grand and free  
The teachings embodied, dear Violet in thee ;  
And the world will then rise and bless dear S. A. E.



## AS FROM COLLEGE WALLS

Tune: "My Last Cigar"

Scott C. Lyon

Tenn. Zeta.

As from the col - lege walls we go Out on the path of  
When shad - ows fall a - cross our path, And dark - ness hov - ers  
Thine own cri - te - ri - on still call, That al - ways stands for

life, Let ev - 'ry one his heart bend low Be -  
near, With broth - ers then we go to laugh, And  
right And truth and ho - ly love; then all In


fore thy guid - ing light. O sweet in sto - ry  
wipe a - way the tear. We bring in to - ken  
hon - or of thy might And hal - low'd strength that

and in song Till death thou't ev - er be, O  
of the bond An ol - ive branch to thee, O  
brooks no wrong, Shall sing a song to thee, O



Sig - ma Al - pha Ep - si - lon, My dear fra - ter - ni - ty.  
 Sig - ma Al - pha Ep - si - lon, My dear fra - ter - ni - ty.  
 Sig - ma Al - pha Ep - si - lon My dear fra - ter - ni - ty.

## CHORUS



My dear fra - ter - ni - ty, My



dear fra - ter - ni - ty, O Sig - ma Al - pha



Ep - si - lon, My dear fra - ter - ni - ty.

# WE LIFT OUR VOICES

Tune: Russian Hymn

Oliver E. Boehmer  
Indiana Alpha

We lift our voices and our hearts to thee  
No foe shall chant o'er thee the victor's song  
Thy glowing deeds thy cherished sons have wrought

A votive song for our fraternity  
Un-till the right is vanquished by the wrong  
Will ever live in heart and in-most thought

In gratefulness and love we sing thy praise  
No traitors son shall bring the blush of shame  
To lead us on until the heights are won

In-voking Him to grant the length of days.  
Or heap dis-honor on thine honored name.  
For love of Sig-ma Alpha Ep-si-lon.

# GOOD NIGHT SONG

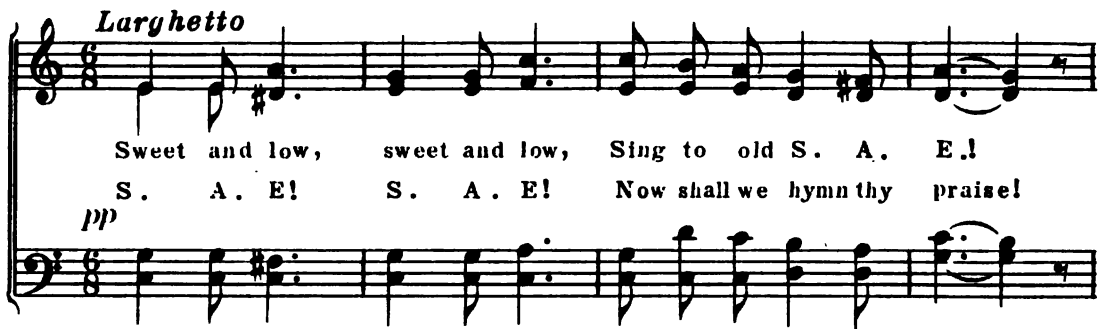
103

Tune: Sweet and Low

Henry Sydnor Harrison

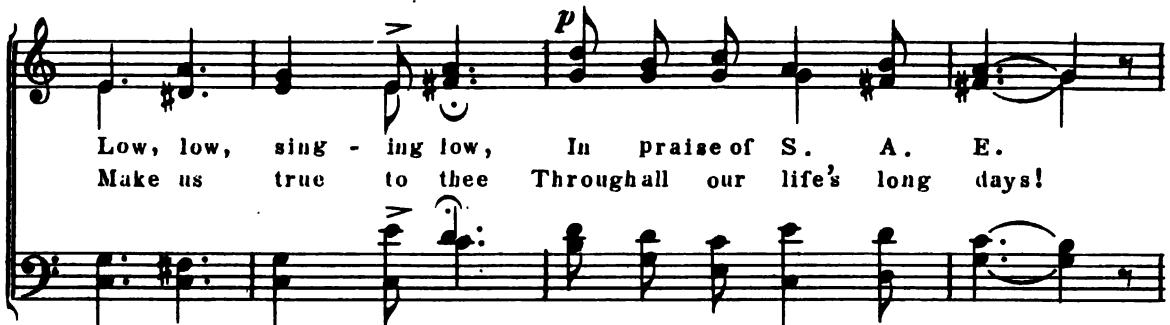
New York Mu.

*Larghetto*



Sweet and low, sweet and low, Sing to old S. A. E!  
S. A. E! S. A. E! Now shall we hymn thy praise!

*pp*



Low, low, sing - ing low, In praise of S. A. E.  
Make us true to thee Through all our life's long days!

*mf* *pp*

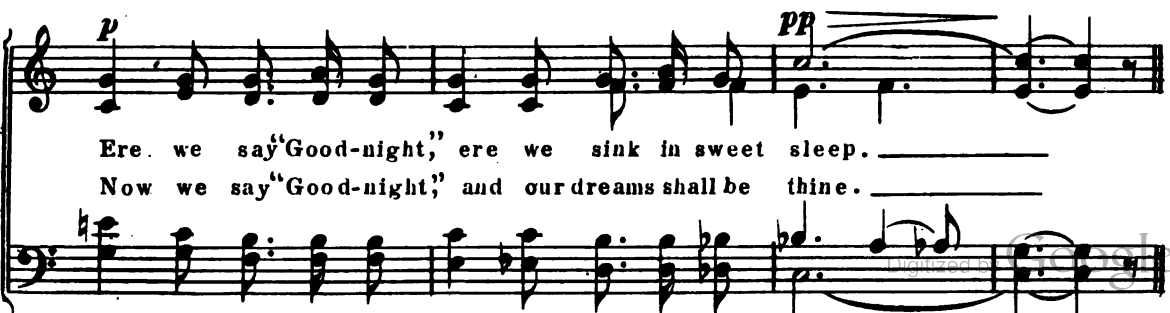


Brothers, the hour has come to go - gath - er a - round and  
Make us all that thy sons should be! High as thee, Fra -



cho - rus slow To our Fra - ter - ni - ty,  
ter - ni - ty, High let us fix our gaze!

*p* *pp*

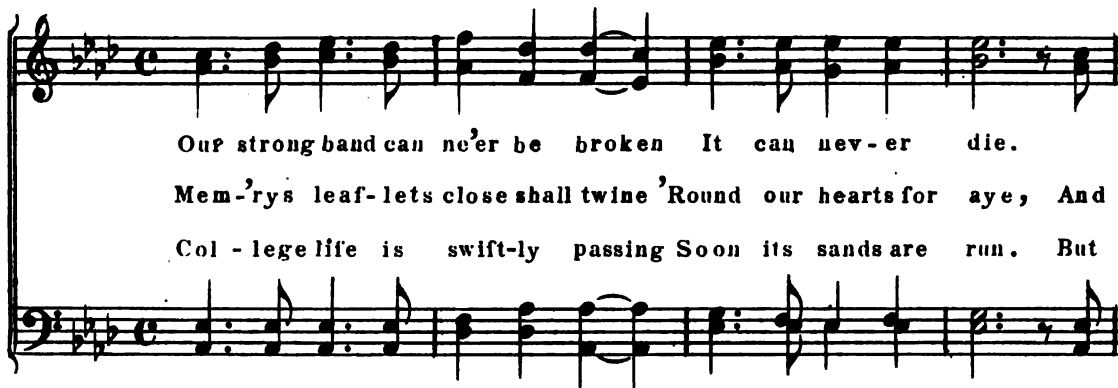


Ere we say "Good-night," ere we sink in sweet sleep. \_\_\_\_\_  
Now we say "Good-night," and our dreams shall be thine. \_\_\_\_\_

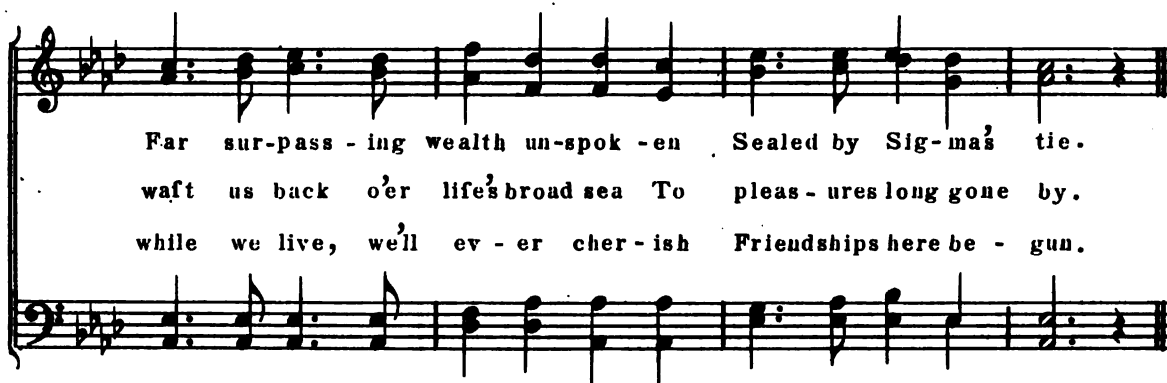
## FRATERS

Tune: Amici

Moderato



Our strong band can ne'er be broken It can nev-er die.  
 Mem'-rys leaf-lets close shall twine 'Round our hearts for aye, And  
 Col-lege life is swift-ly passing Soon its sands are run. But

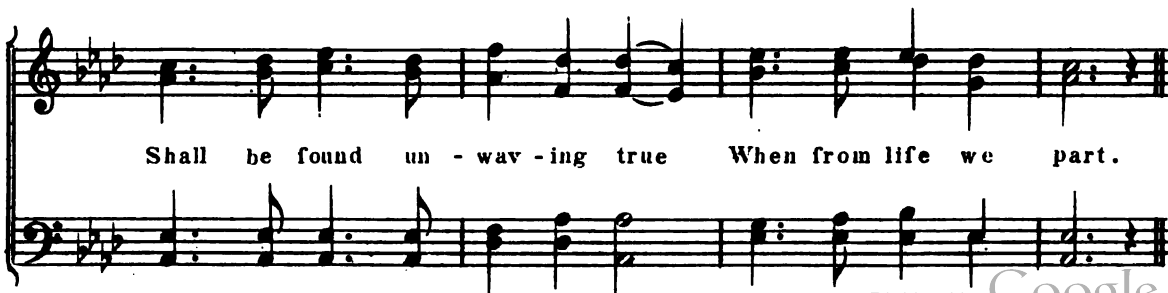


Far sur-pass - ing wealth un-spok - en Sealed by Sig-ma's tie.  
 waft us back o'er life's broad sea To pleas - ures long gone by.  
 while we live, we'll ev - er cher - ish Friendships here be - gun.

## CHORUS



Sig - ma Al - pha Ep - si - lon Grav - en deep on our hearts



Shall be found un - wav - ing true When from life we part.

# WE PLEDGE OUR LOVE TO THEE

105

Tune: Drink to me only with thine eyes

Thomas McNider Simpson  
Virginia Omicron

Dear Sigma Al-pha Ep - si - lon, We pledge our love to thee,  
We bring thee herewith right-ful meed Of hom - age and of praise,

Brightest within our mem - o - ry Thy name shall ev - er be; And  
As chor - al ly - rics from our hearts, We pour our grateful lays; And

hav - ing thine a - dop - tion won Min - er - va's kind de - cree,  
where so e'er the fu - ture lead, Or Fortune's dev - ious ways,

We pledge the kin - ship of thy sons And yield thee loy - al - ty.  
Thymys - tic bond, dear S. A. E., Shall hal - low all our days.

# A SONG OF LOYALTY

Tune: Fair Harvard

Alfred Keister Mills

Colo. Zeta

*Andante sostenuto*

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time and begins with a series of chords and moving lines in both hands, setting a slow and steady tempo.

Broth - ers all, 'neath the folds of the pur - ple and gold, Where ere  
Still on - ward and up - ward may thy way ev - er be, As the

The piano accompaniment for the first system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

in the broad land we may be, We'll ev - er re-main in Phi  
years swiftly pass in their flight. O! may thou'ere be, to thy

The piano accompaniment for the second system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time and continues the steady, rhythmic accompaniment with chords and moving lines in both hands.

Al - pha's own fold True al-ways to dear S. A. E. For to  
children the key, That un - locks on - ly beau - ty and light. In

The piano accompaniment for the third system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 8/8 time and concludes the piece with a final chord and a few notes in both hands.

thee in our col - lege days long passed a - way, We  
age as in youth we will sing to thy name, The

came in the days of our youth. Thou our  
prais - es most fit - ly due thee. May thou

moth - er, we learned both to love and o - bey, Thou  
al - ways shine forth in thy hon - or and fame, As thou

taught naught but hon - or and truth.  
hast in the past S. A. E.



# BANQUET SONG

Jos. Clemons

Tune: Bingo

Penn. Sigma-Phi.

*Tempo di marcia*

*Tenors*

Here's to S. A. E. drink her down,  
 Here's to S. A. E. drink her down, drink her down,  
 drink her down,

*Basses*

Here's to S. A. E. drink her down, Here's to S. A. E. for she's  
 Here's to S. A. E. drink her down, drink her down, drink her down, She's the  
 drink her down

like the bus-y bee Drink her down, drink her down, drink her down, down, down.  
 child of De Vo - tie Drink her down, drink her down, drink her down, down, down.

**CHORUS**

Balm of gilead, gilead, balm of gilead, gilead,

Balm of gilead way down on the Bin - go Farm; We

*ff*  
 won't go there an-y more,      We won't go there an-y more,      We  
 won't go there an-y more.      Way down on the Bin-go Farm.      *p* Rig-gag, jig-jag,  
 jig-gag,      rig-gag,      jig-gag,      *ff* jig-gag, Way down on the Bin-go Farm.

## 3.

Here's to S. A. E. drink her down, drink her down,  
 She was born in Tuscaloosa,  
 Drink her down, drink her down,  
 Drink her down, down, down.

## 4

Here's to each Alumnus drink her down, drink her down,  
 Here's to each Alumnus who has come to sup among us,  
 Drink her down, drink her down,  
 Drink her down, down, down.

## 5

Here's to all our ladies drink her down, drink her down,  
 Here's to all our ladies whose charms and smiles pervade us,  
 Drink her down, drink her down,  
 Drink her down, down, down.

# THE ONLY ONE

K. F. Leet

Ohio Sigma

*Vigorous*

Well sing a song for S. A. E., For the purple and gold so

dear. We'll sing it strong and loud and long So

all the world may hear. We'll sing for time that

is to come As well as time that's gone, "The

*Emphatically and not too fast*

On - ly One in all the land Is Sig - ma Al - pha Ep - si - lon."

Mac Allister Moore  
Edward Harman Virgin  
Massachusetts Gamma

# THE NAME WE LOVE

Tune: John Brown's Body

*Allegretto*

Come now broth - er Sigs and let us  
Let us join to - geth - er and us  
North, South, East and West, are here we

sing our song of love; Sing it with a vim and wake the  
true friends, hand in hand, Drink good health and for - tune to all  
sing and toast to them, 'Neath Sig - dom's ban - ner e'er is found a

heav - ens up a - bove, Roar it out like li - ons or as  
broth - ers thro' the land, Or far a - way or here to - night we  
roy - al race of men; So all to - geth - er, once a - gain, we

soft - ly as the dove, The words are still the same.  
hail them with a cheer And a swim - ming, brim - ming toast.  
pass the watch - word on, And the words are still the same.

## CHORUS

Sig - ma, Sig - ma Al - pha Ep - si - lon, Sig - ma, Sig - ma Al - pha Ep - si - lon,

Sig - ma, Sig - ma Al - pha Ep - si - lon, The name we e'er shall love.

# SINGING PHI ALPHA

W. W. Filkin

Tune: The Bull Frog

Kansas Alpha

*Moderato*

*1st Tenor*

Our hearts a-bound in love for dear old S. A.  
Sing the prais-es of our chap-ter and the vict-ries we have  
Oh, a broth-er in Phi Al-pha ev -'ry one we'd like to

*Baritone*

*1st Tenor*

E. Our hearts a-bound in love for dear old S. A. E.  
won Sing the prais-es of our chapter and the vict-ries we have won  
see It thrills our hearts with joy when we meet an S A E

*Baritone*

CHORUS *Allegro*

Our hearts a-bound in love for dear old S. A.  
Sing the prais-es of our chap-ter and the vict-ries we have  
Noth-ing makes us feel so good as to grip his hand in

E. Lets do our best South, East, and West For  
won We're go-ing to do the whole year through just  
glee There is no dearth in song or mirth In

## REFRAIN

our fra - ter - ni - ty .  
 as we have be - gun. Sing - ing; Phi Al - pha  
 our fra - ter - ni - ty.

Al - pha Al - i - ca - zee Sing - ing Phi Al - pha Al - pha Al - i - ca -

zee Sing - ing Phi Al - pha Alp Sing - ing Phi Al - pha

Alph Singing Phi Alph Singing Phi Alph Al - pha Al - i - ca - zee.

# THE BANNER OF OUR BROTHERHOOD

Tune: Ben Bolt

Words by O. L. Hall

Ill. Psi-Omega

Arr. by W. S.

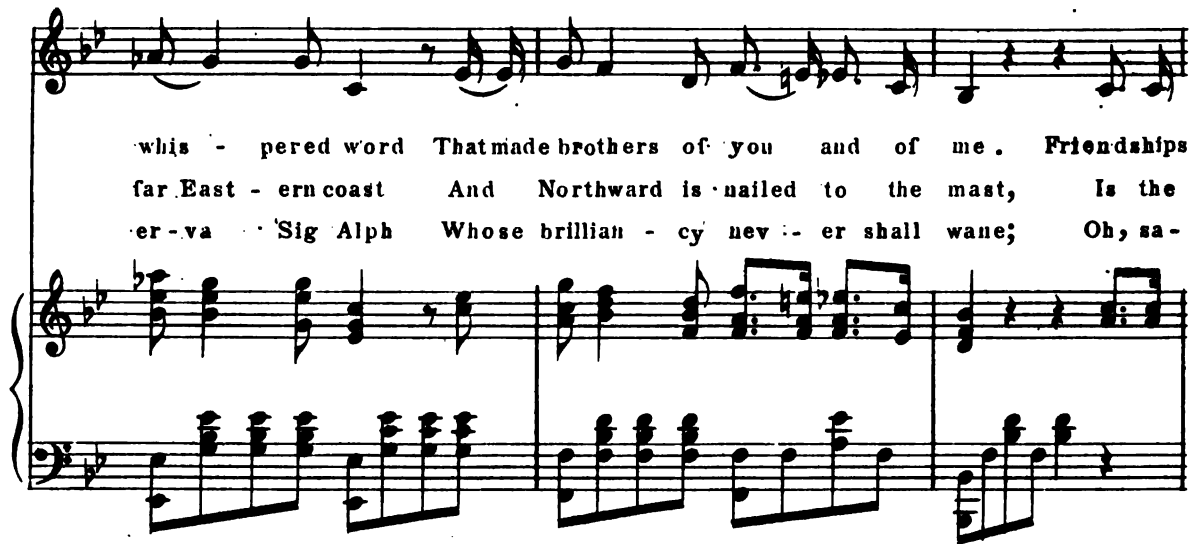
The first system of the musical score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time and begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand.

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are as follows:

The fold, roy - al fold, of the pur - ple and gold That  
 The ban - ner that's kiss'd by the warm South - ern breeze, That  
 The vi - o - lets bloom in the val - ley, Sig Alph, The

The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are as follows:

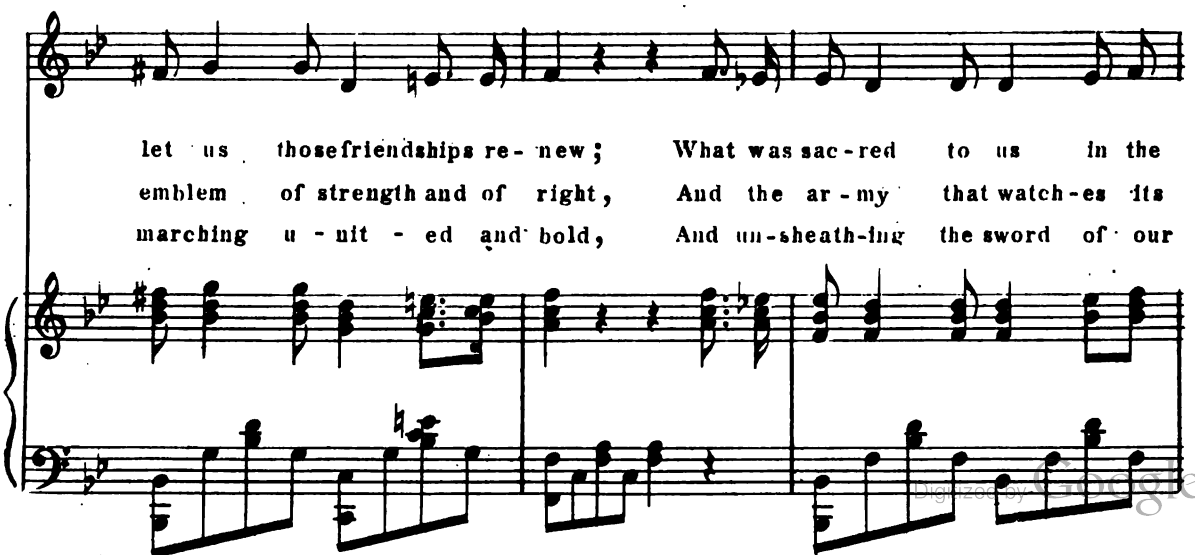
flut - ters from moun - tain to sea Now re - calls the old vows and the  
 flut - ters in winds of the west That greets ev - 'ry sun - rise on  
 gold - en - rod nods on the plain And we stand by the shield of Min -



whis - pered word That made brothers of you and of me. Friendships  
far East - ern coast And Northward is nailed to the mast, Is the  
er - va - Sig Alph Whose brillian - cy nev - er shall wane; Oh, sa -

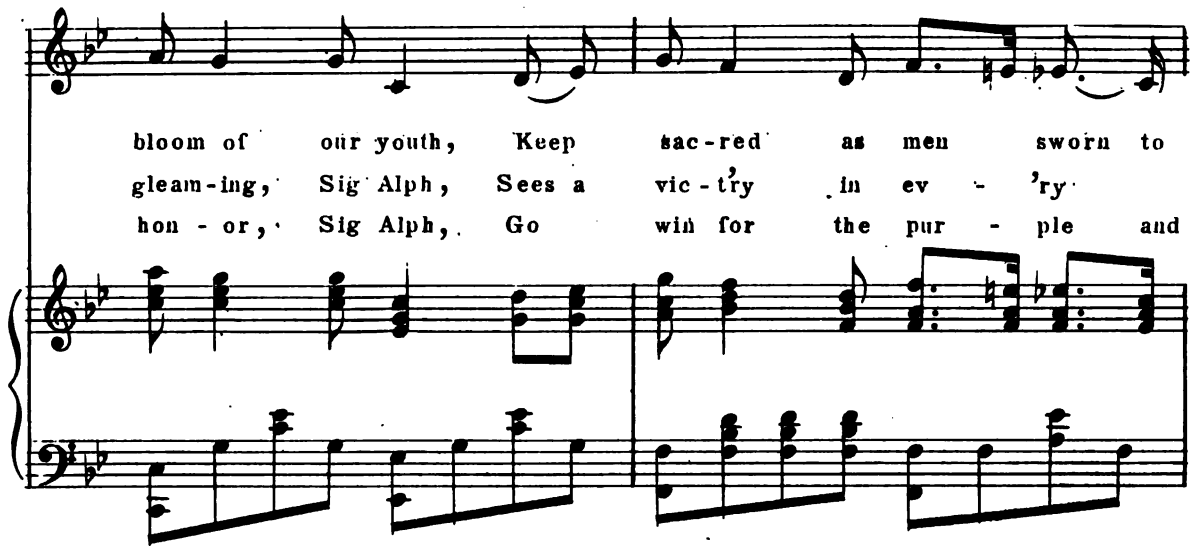


true were sworn at the al - tar, Sig Alph, Come,  
flag of dar - ing and du - ty, Sig Alph, The  
lute once more the old ban - ner, Sig Alph, And keep



let us those friendships re - new; What was sac - red to us in the  
emblem of strength and of right, And the ar - my that watch - es its  
marching u - nit - ed and bold, And un - sheath - ing the sword of our






bloom of our youth, Keep sac-red as men sworn to  
gleam-ing, Sig Alph, Sees a vic-try in ev - 'ry  
hon - or, Sig Alph, Go win for the pur - ple and



do. What was sac - red to us in the  
fight, And the ar - my that watch - es its  
gold. - And un - sheath - ing the sword of our

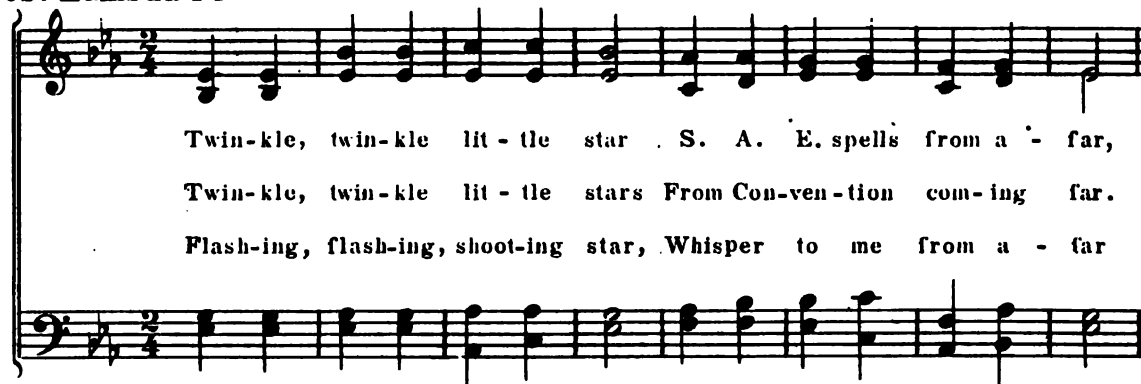


bloom of our youth, Keep sac-red as men sworn to do.  
gleaming, Sig Alph, Sees a vict-ry in ev - 'ry fight.  
hon - or, Sig Alph, Go win for the pur - ple and gold.

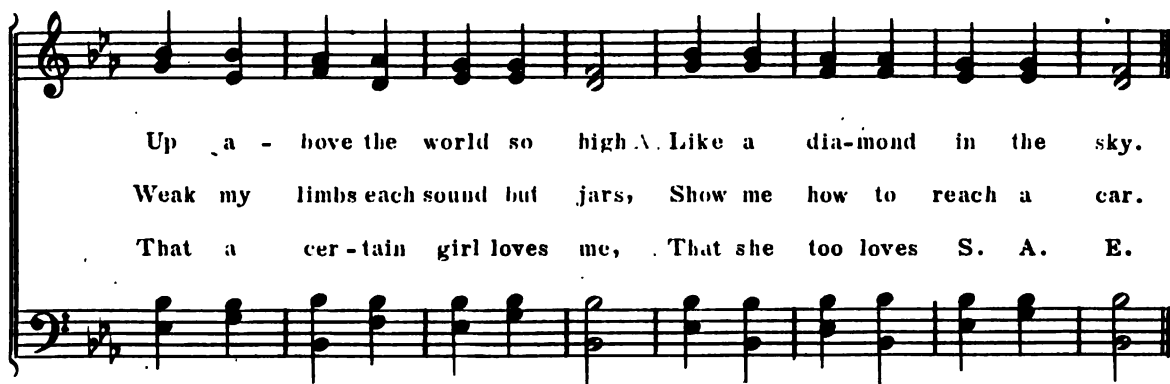
# EVEN THE STARS SPELL S. A. E.

George Shidler  
Neb. Lambda-Pi.

Tune: Twinkle, Twinkle Little Star



Twin-kle, twin-kle lit - tle star S. A. E. spells from a - far,  
Twin-kle, twin-kle lit - tle stars From Con-ven-tion com-ing far.  
Flash-ing, flash-ing, shoot-ing star, Whisper to me from a - far

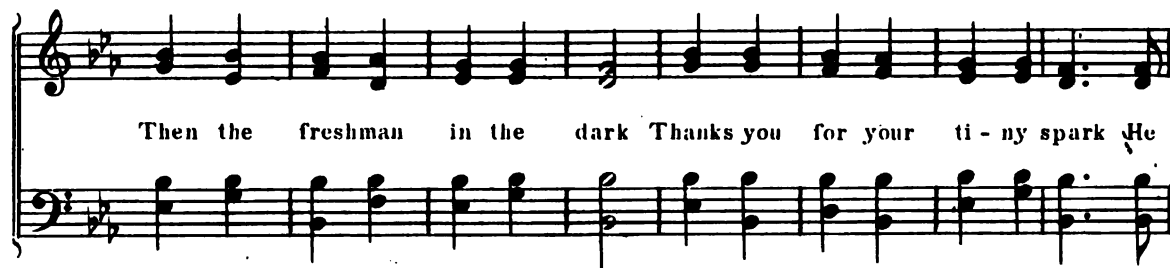


Up a - hove the world so high A. Like a dia-mond in the sky.  
Weak my limbs each sound but jars, Show me how to reach a car.  
That a cer-tain girl loves me, That she too loves S. A. E.

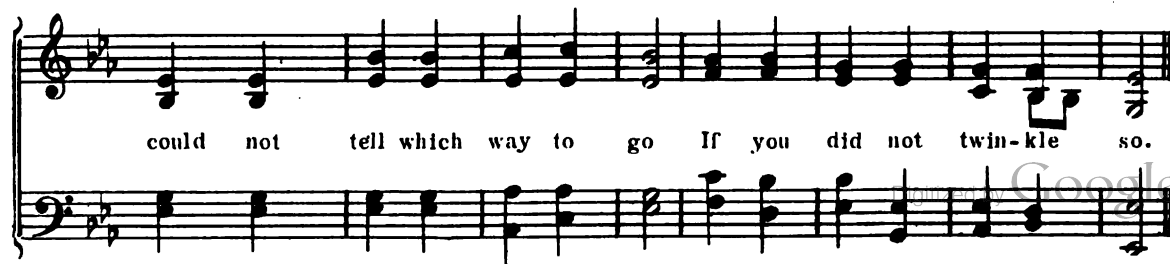
## CHORUS



Twin-kle, twin-kle lit - tle star Now we know just what you are



Then the freshman in the dark Thanks you for your ti - ny spark He



could not tell which way to go If you did not twin-kle so.

# HURRAH SONG.

Tune: Bonnie Blue Flag.

F.W. Pierpont  
Michigan Alpha

Our knightly han-ner grandly floats O'er man-y clas-ic  
Our aim in life all twine a-bout The gal-lant broth-er-  
Then let us 'round our roy-al Queen The myr-tle wreath en-

walls, And loy-al hearts for Sig-ma heat In man-y col-lege halls. The  
hood; Our pur-pose is to lab-or for The beau-ti-ful and good. We  
twine, For the prince-les she hon - ors Are God-like and di - vine. The

North 'and South to - gether meet In friendship tru - ly bound, And  
yield o - bed - ience on - - ly, No oth - er law have we Than to  
best years of our col-lege life To her we free-ly give, And

ov - er both Mi - ner - vas' eyes In ap - pro - ba - tion found.  
 lab - or for the hon - -or Of good old S. A. E.  
 may kind Heav - en pros - per her, And may she ev - er live.

## CHORUS

Hur - rah! hur - rah! for S. A. E. The en - vy of all

oth - ers is our fra - ter - ni - ty.

# OLD S. A. E.

Tune: Beside the Mill

N. W. Gratz

Kentucky Epsilon

When twi-light gent - ly, slow - ly steals, O'er all the land and  
 Old S. A. E., we'll ne'er for - get we'll al - ways joy - al  
 As we from one an - oth - er part, Let broth - er - ly feeling

sea: 'Tis then we think of sing - ing, to  
 be: In thee a - lone we'll glo - ry, In  
 he: Im - print - ed on the hearts of all, Who

dear old S. A. E. 'Tis then we think of  
 dear old S. A. E. In thee a - lone we'll  
 love old S. A. E. Im - print - ed on the

sing - - ing, to dear old S. A. E.  
 glo - - ry, In dear old S. A. E.  
 hearts of all, Who love old S. A. E.

# THE S. A. E. GOAT

William C. Levere

Illinois Psi-Omega

Tune: Bridal Chorus from Lohengren

Hail to the Goat With yawn-ing throat, As he ad-vanc-es with  
How he does dancel! Rare high andprance! Let loose his teth-er and  
He loves to chawl! Dotes on red gore! Rel-ish-es freshmen when

no-ble tread! His whisk-ers steam, And his teeth gleam,  
give him a chance. Hear that low growl Come from his jowl,  
they are green! Bites cob-ble stone! Chews hu-man bone!

Well does he know he's a-bout to be fed. Vic-tims a-dore him!  
There is a scare in his hyp-not-ic glance. Mer-ci-ful Pet-er!  
Smiles ve-ry sweet-ly and licks his chops clean. Loud-ly he trumpets!

Bow at his shrine! Make him be-lieve he's real-ly sub-lime. Pray for the  
Saints do for-fend! By his wild actions we are near-ing the end. One moment  
Kneel, Vic-tim Kneel! If he should hurt you just let out a squeal. T'will soon be

best! Pre-pare for the rest! The best you can hope for is six months in bed.  
more, He'll close his jaw, Freshmen you'll lose the seat of your pants.  
o'er, Tat-tered and tore, You'll go to the an-gels for change of scene.

# PLEDGE SONG

Tune: There is a Tavern in the Town

Al. F. Leue

Ohio Epsilon

*Andante*

*mp* *cresc* *f*

*p*

I'm pledged to dear old S. A. E., S. A. E., And there's no place I'd rather  
 I'll wear the pur-ple and the gold, and the gold, And in the ranks I'll be en-  
 If you're a man of proper ways, proper ways, And wish for happy college

be, rath-er be, Than in the dear old Chap - ter hall, With  
 rolled, be en-rolled, And ev - er loy - al I will be To  
 days, col lege days, There is but one fra - ter - ni - ty For

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CHORUS

those whom brothers I will call.  
dear, be-loved S. A. E. Fare thee well, for I must leave thee, Do not  
you to join what's S. A. E.

let this part-ing grieve thee, For I'm going to join the ve-ry best fra-ter-ni-ty. A-

dieu, ye oth-er frats, a-dieu, a-dieu, a-dieu, I do not care to come with

you, come with you, For I've been hid by jol-ly S. A. E., And

that's the on-ly frat for me. me.



# GOOD NIGHT, BROTHERS

Jos. Clemons

Penn. Sigma-Phi.

*Sostenuto*

Good - night broth - ers,                      Good - night broth - ers,  
 Long life broth - ers,                      Long life broth - ers,  
 Here's health broth - ers,                      Here's health broth - ers,

Good-night broth - ers,                      We're going to leave you now.  
 Long life broth - ers,                      We're going to leave you now.  
 Here's health broth - ers,                      We're going to leave you now.

**CHORUS** *p Allegro*

Sig - ma Al - pha Ep - si - lon,                      Ep - si - lon,                      Ep - si - lon,

*rit.*  
 Sig - ma Al - pha Ep - si - lon, We're ev - er true to thee.

*Repeat pp*

Pledge to the ladies,                       
 We're going to leave you now.

Farewell, brothers,  
 We're going to leave you now.

## AN AWAKENING

Tune: The Lorely

Adolph George Pierrot

Illinois Theta

I know not whence it ris - es, This thought so full of  
The truest of brothers u - nit - ed, Most proud of her were  
How the oth - er Greeks with en - vy, Looked on with long - ing

woe, As a dream of times de - part - ed Haunts  
then, Whose name so pure shone bright - est, And  
grief; They knew not such joys a - mongst them, And

me and will not go. The world seems sad and it darkens, A -  
guided the best of men; I hear no more their voic - es In  
wept all a - lone, for re - lief; But now all is gone for - ev - er When,

lone I seem to be, De - part - ed are all my  
songs of loy - al - ty, Of praise and love and  
ah, I wake to see, Phi Al - pha far greater than

broth - - ers In the bonds of S. A. E.  
hou - - or To dear old S. A. E.  
ev - - er, E - ter - nal S. A. E.

# THE FAIREST

John Edward Russell.

Walter E. Squire

Ill. Psi-Omega

Ill. Psi-Omega

*Andante*

Of all the fair - est flow'rs that bloom With  
 Of all the col - ors pure and bright We'll  
 There is a god - dess won - drous fair, Of  
 Of all the Greeks in all the land, With

col - or bright and sweet per - fume, In wood, in wild, by  
 own the gold for wis - dom's light, And pur - ple for our  
 gen - tle mein and beau - ty rare; Be - neath Min - er - va's  
 pow - er, wealth, or con - stant band, There is but one of

riv - u - let, The sweet - est is the vi - o - let.  
 faith so strong In her the lead - er of our throng.  
 queen - ly sway Truth and wis - dom e'er shall stay.  
 all for me The dear, the true, the S. A. E.

*Allegro*

Oh dear - est S. A. E., In whom our hearts are bound, We

sing our praise of thee In notes of joy - ful sound, With

shoul - der close to shoul - der We ev - er true shall be, Our

love shall ne'er grow cold - er Oh dear - est S. A. E.

Edward Mellus  
Mass. Gamma

# IN 1856

Music arr. by  
Millard F. George

*March Tempo*

The piano introduction consists of two staves (treble and bass clef) in 6/8 time. The melody in the treble clef starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section, and ends with a mezzo-forte (*mf*) section marked *ad lib.* (ad libitum). The bass clef provides a rhythmic accompaniment with chords and moving lines.

In eight - een hun-dred and fif - ty six, 'Twas then that No-ble De -

The first system of the vocal score shows the vocal line in the treble clef and the piano accompaniment in the bass clef. The piano accompaniment consists of chords and a simple bass line.

vo-tie did fix Up - on a plan to bet - ter man, there is no bet - ter

The second system of the vocal score continues the vocal line and piano accompaniment.

plan. At Tus-ca-loo-sa he did start a band of broth-ers true; In

The third system of the vocal score concludes the vocal line and piano accompaniment.

numbers they were ver-y small, but yet they were true blue. 'Tis true! they were

few, but they were true blue. But since then they've spread all

o - ver the land 'til thousands be-long to our glo-ri-ous band; From

North to South, from sea to sea, spreads dear old "S. A. E."

# A TOAST TO S. A. E.

Will Riley  
 Phil Macbride  
 Iowa Beta

Phil Macbride.

*Moderato.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. This is followed by a triplet of eighth notes: G5, F5, E5. The left hand starts with a bass clef and a common time signature. It begins with a quarter note G3, followed by a dotted quarter note A3, and then a series of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. This is followed by a triplet of eighth notes: G4, F4, E4.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, one flat, and common time. It begins with a whole rest, followed by a quarter note G4, a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The piano accompaniment consists of two staves. The right hand has a treble clef, one flat, and common time. It begins with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The left hand has a bass clef, one flat, and common time. It begins with a quarter note G3, followed by a dotted quarter note A3, and then eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. The lyrics are: "We pledge a toast to ev-ery broth - er / Let oth - er fruits in oth - er schools sing".

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, one flat, and common time. It begins with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The piano accompaniment consists of two staves. The right hand has a treble clef, one flat, and common time. It begins with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The left hand has a bass clef, one flat, and common time. It begins with a quarter note G3, followed by a dotted quarter note A3, and then eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. The lyrics are: "loy - al / And drink his health wher - ev - er he may / prais - es / Of Delt - a U., Phi Gam., or D. K."

bo. Here's to our col - ors gold and pur - ple  
 E. The Chi Xi's heart grows strong when o'er he

*p*

roy - al And here's to broth - er - hood in S. A.  
 gaz - es Up - on the badge of his fra - ter - ni -

E. Here's to the Sig - ma Alphs down south in  
 ty. All Greeks are ev - er true to one an -

*f* *p*

Dix - ie, The place of our na - tiv - i - ty For  
 oth - er In luck or in ad - ver - si - ty But

*v* *v* *v* *v*



Dix - ie land's the land of Sig Alphs al - ways And ev - er we'll  
 "In Dix - ie land I'll take my stand for - ev - er" And cheer for old

*mf*

hon - or thee \_\_\_\_\_ Hurray! Sing broth - ers, Sing!  
 S. A. E. \_\_\_\_\_ Hurray! Cheer broth - ers, Cheer!

*f* *mf*

Sing brothers, Sing! And pledge the best fra - ter - ni - ty.  
 Cheer brothers, Cheer! For Sig - ma Alph - a Ep - si - lon.

CHORUS.

Ye loy - al broth - ers come gath - er round, For to old S. A. E all hearts are

bound. Drink to each broth - er And pledge each oth - er True in the

bonds of S. A. E. Ye loy - al broth - ers come gath - er

round, For to old S. A. E all hearts are bound. Drink to each

broth - er And pledge each oth - er True in the bonds of S. A. E.

*rall.*

# THE COLORS I ADORE

Edwin N. Ferdon  
New York Alpha

Tune: My Old Kentucky Home

Soft, pur - ple clouds edge the crim - son of the west, There is  
When the feast is done, when you've turned the glass - es down, When the

gold 'ou the rip - en - ing maize; And they sing to me of the  
twilight of life is o'er; Tho' I be not a king, tho' I've

name I love the best, Of a name I learned to love in col - lege days  
won no high re - nown, May you wrap me in the col - ors I a - dore

Dear old S. A. E., Dear broth - ers of the

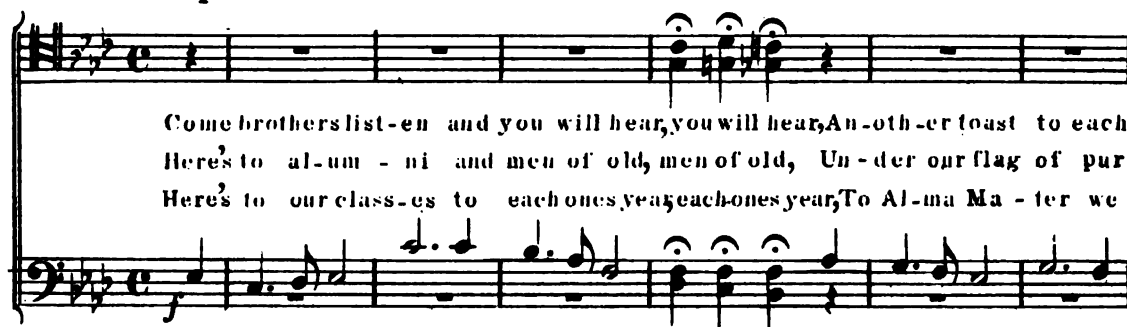
fold. O, the stars shine bright On the

mem - ry of that night When you crowned me with the pur - ple and the gold.

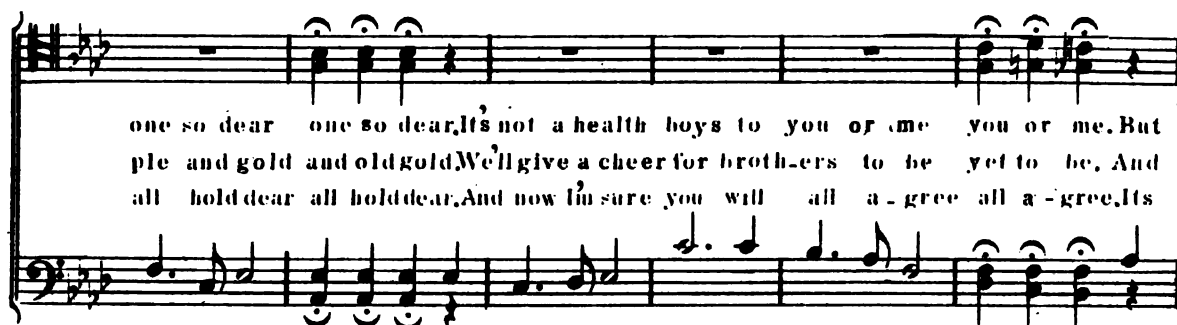
## CHEERING SONG

Morton M<sup>c</sup> Nutt Prentis

Missouri Alpha



Come brothers list-en and you will hear, you will hear, An-oth-er toast to each  
 Heres' to al-um - ni and men of old, men of old, Un-der our flag of pur-  
 Heres' to our class-es to each ones year each ones year, To Al-ma Ma - ter we



one so dear one so dear, Its not a health boys to you or me you or me. But  
 ple and gold and old gold, Well give a cheer for brothers to be yet to be, And  
 all hold dear all hold dear, And now I'm sure you will all a-gree all a-gree, Its

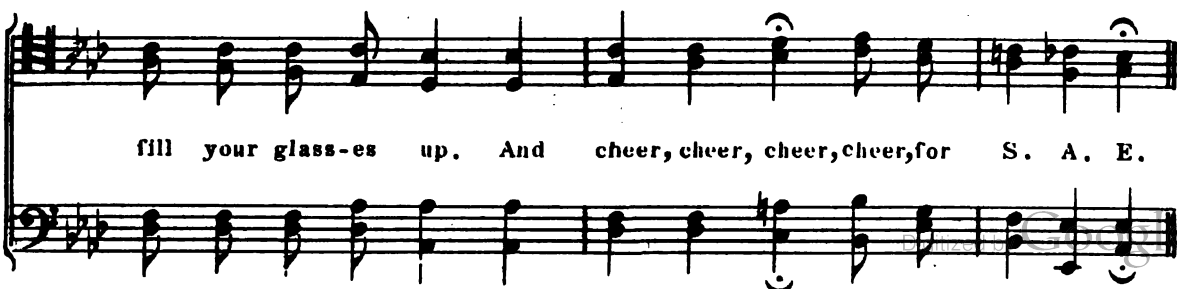


CHORUS

heres' a long life to S. A. E. S. A. E.  
 then an-oth - er to S. A. E. S. A. E. Then heres' to our chapter and our  
 time to drink one to S. A. E. S. A. E.



province too. To the whole dear fra-ter-ni - ty. So come all to-geth-er and



fill your glass-es up. And cheer, cheer, cheer, cheer, for S. A. E.

## SIGMA ALPHA EPSILON HYMN

Tune: Portuguese Hymn

Adopted by D. P. Deatrck

Pennsylvania Delta

Our Fa - ther in Heav - en, Cre - a - - tor of  
But vain must the aim of Fra - ter - ni - ty  
In ev - 'ry con - di - tion In sick - - ness, in

all, O source of all wis - dom, On Thee would we  
be, Un - less its en - nob - ling, And mild - ful: of  
health, In pov - er - ty's vale, or A - bound - ing in

call. Thou on - ly canst guide us And cause us to  
Thee. Then pour forth Thy spir - it, And ev - - er pro -  
wealth, At home or a - broad, on The land on the

be True sons of De Vo - tie, True sons of De  
long, Those bonds of pure friendship, Those bonds of pure  
sea, Be Thou near each broth-er, Be Thou near each

Vo - tie, True sons of De Vo - tie, The first S. A. E.  
friendship, Those bonds of pure friend-ship, That on - ly make strong.  
broth-er, Be Thou near each broth - er, Of dear S. A. E.

E'en down to old age, may  
Our friendships all prove  
But ripened by time to  
Unchangeable love:  
And then when the years shall  
Our features remold,  
May such bonds of friendship  
Our children enfold.

Our fair S A E, will  
Thou strengthen her days  
To send forth forever  
True sons to Thy praise:  
O widen her borders,  
Extend her fair fame,  
And let all the glory  
Redound to Thy Name.

## SONG OF DEVOTION

Hope H. Lumpkin  
Tenn. Omega

Tune: I have sighed to rest me

*Andante mosseunto*

Fair thro' the years that have guard - ed thee, To

thee in joy - ful praise Dear S. A. E., Glad be the song we

raise. O sweet thy name, And blest thy bonds of love for aye!

De - vo - tion's changeless tie, Closer for years that have gone, Makes

sweet thy name, And blest thy bonds of love for aye. Now

by our love un - brok - - en, Now by fra - ter - nal

faith, Pledge we thy name Pledge we thy name till death. Loved

S. A. E., Let ben-i-sons up-on thee dwell. In joyous strains we

hymn thee, Thee our hearts de-sire, Dear S. A. E., Naught e'er from

thee, Can in our lives dis-sev-er. Aye! as the years shall un-fold thee,

Nothing shall thee as-sail, Glorious thy name, Yet in the days to come, More

glor-i-ous still to be, O, S. A. E., all hail!



# OLD DAYS OF CHARM

Tune: The Heart Bowed Down

E. E. Madeira

New York Sigma-Phi.

The heart bowed down by weight of woe For com - fort oft will  
The mind will, in its worst despair Still pon - der o'er the

fly To hap - pier days of long a - go Whose  
past, On mo - ments of de - light, that were Too

mem - 'ry ne'er can die. Whose mem - 'ry ne'er can, ne'er can  
beau - ti - ful to last. Too beau - ti - ful, beau - ti - ful to

die. . . . . And of those scenes of rest - ful balm, No  
last. . . . . But ah! how glad - some are the hearts, That

one so sweet can be As those old days of  
know no end can be Of that great love which

chief - est charm, We spent in S. A. E. We  
ne'er de-parts, The love in S. A. E. The

spent in S. A. E. We spent in S. A. E.  
love in S. A. E. The love in S. A. E.

# YOU ARE PLEDGING LEFT AND RIGHT

Tune: Are You Going to the War, Willie Boy!

Adolph George Pierrot

Illinois Theta

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "You are pledg-ing left and right, S. A. E., S. A. E., You are You have won me all in all, S. A. E., S. A. E., You have"

The second system continues the vocal line and piano accompaniment. The lyrics are: "pledg-ing men of hon - or and of fame, To up- won me all in all I de - clare; Since I"

hold your no - ble might, S. A. E., S. A. E., And the  
met you first last fall, S. A. E., S. A. E., No

glo - ry that's at - tached to your name. All the  
oth - er bunch with you can com - pare. With a

rush - ing sea - son through, I've been wait - ing just for you You've  
wel - come true as steel, You've made all freshmen feel, The

won the hearts of man - y more, But none like me so true. Oh!  
greatness of old S. A. E., Too proud to cringe or kneel! Oh!

won't you think of me, S. A. E., S. A. E., Oh!  
 should you quit the strife, S. A. E., S. A. E., Oh!

won't you pledge me too some hap - py day?" I've  
 should you fail to bid me it is plain, I'll

al - ways longed for thee, S. A. E., S. A. E., And  
 pine a - way my life, S. A. E., S. A. E., And

evv - er for your pledge I do I pray!  
 nev - er nev - er wear a smile a - gain!

*f* rit.

# OUR COLORS

Newton E. Swift

Michigan Alpha

Roy - al pur - ple and old gold Col - ors that

The first system of musical notation consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

ne'er grow old, In beau - ty shown.

The second system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff. The bass staff continues with the accompaniment.

Col - ors so true and bright, While with them

The third system of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff. The bass staff continues with the accompaniment.

shines the light, Of love di - vine.

The fourth system of musical notation concludes the melody and accompaniment. The lyrics are placed below the treble staff. The bass staff continues with the accompaniment.

# LIVE ON! S.A.E.

Tune: Ehren on the Rhine.

Joseph Clay Walker

Tenn. Lambda

*Tempo di Marcia*

A stu-dent sat in his room at eve, From cares of life all free; And  
In bonds of broth-er-ly love we stand Fast u-nit-ed and strong; And

thought how fine is a stu-dent's life When one is an S. A. E. His  
sure-ly none in all this land Shall stand as we so long. Long

cap was of the col-or true The pur-ple and old gold; And  
wave the pur-ple and the gold! For friend-ship's loy-al-ty! Thy

in his med-i-ta-tion sweet He dreamed as though of old.  
hon-ors nev-er will grow old, Live on! dear S. A. E.

## CHORUS

*Allegro*

The pur - ple and the gold Shall live for aye and aye! When

green our grave our sons shall wear The badge of S. A. E. The

pur - ple and the gold Shall live for aye and aye! When

green our grave our sons shall wear The badge of S. A. E.



Wassell Randolph  
Tenn. Kappa.

**IT'S S. A. E.**

Tune: Old Bugger Burns

Arr. by W. R.

There are some dear Greeks And we love them well, Just  
They're the great - est Greeks In the coun - try round; You may  
The oth - er Greeks Oh! How they strive and try, To  
They may work and rush With might and main, But it

wait a lit - tle while And you'll hear us tell Of old  
seek but a bet - ter Can ne'er be found Than  
catch the frat Which has passed all by, It's  
is no use, Why, it's all in vain! Yes!

S. A. E., Dear S. A. E.  
S. A. E., Dear S. A. E.  
S. A. E., Dear S. A. E.  
S. A. E., Dear S. A. E.

Other Greek when they climb  
The golden stair,  
Will find this frat  
Ahead of them there,  
Our S. A. E.,  
Dear S. A. E.

St. Peter will say  
As he bars the gate,  
"Just go back now,  
Why you've come to late,  
Im an S. A. E.,  
An S. A. E!"

## GREETING SONG

Newton E. Swift

Mich. Alpha

Greeting, Phi Al - pha, One and to all. Glad-ly we

hail each, Here in our hall. Rest from our la - bors,

Broth-ers of toil. Night clos-es o'er us, Rest we a - while.

This is our greet - ing, Sig - nalled a - - far.

Star of the twi - light, Beau - ti - ful star.

## HEIGHO SONG

Tune: Rig-a-jig-jig

As sung by Tenn. Omega

As I was walk - ing down the street Heigh -  
 Said I to him "your fra - ter - ni - ty" Heigh -  
 So shout for the pur - ple and the gold Heigh -

o, heigh-o, heigh - o, heigh-o, A jol - ly good fel - low I  
 o, heigh-o, heigh - o, heigh-o, Said he, "Im' a loy - - al  
 o, heigh-o, heigh - o, heigh-o, The col - ors so re -

chanced. to meet heigh - o, heigh - o, heigh - o,  
 S. A. E., Heigh - o, heigh - o, heigh - o.  
 nowned of old Heigh - o, heigh - o, heigh - o.

## CHORUS

Rig - a - jig - jig and a - way we go, A - way we go, A -

way - we go Rig - a - jig - jig and a - way we go Heigh -

o heigh - o, heigh - o, Heigh - o, heigho, heigh -

o, heigh - o, Heigh - o, heigh - o, heigh - o, heigh - o,

Rig - a - jig - jig and a - way we go, Heigh - o, heigh - o, heigh - o.

## SONG TO MINERVA

T. C. Hempelmann  
Missouri Beta

Tune: Fcersaken

*Tenors*

*Basses*

*p*

Mi - ner - va the God - dess, On Ol - ym - pus height, So  
 We love thy fair name In thy deeds we de - light We're  
 'Neath S. A. E's., ban - ner, The pur - ple and the gold We, in

*mf*

*p*

wise and so mod - est, Lead us by the light. Watch  
 proud of thy fame, We re - joice in thy might. 'Tis  
 fil - i - al man - ner, Thy stand - ards up - hold. So

o - ver our broth - ers, Guide us in the right, With  
 a - ges and a - ges Since thou min - gled with men, Yet  
 guide us and guard us Give us strength to do right, Let

love like a moth - er's Keep us in thy sight. With  
 his to - ry's pag es, Make your deeds live a gain. Yet  
 thy praise re - ward us, When our deeds thee de - light. Let

*pp*

*mf*

love like a moth er's Keep us in thy sight.  
 his - to - ry's pag - es, Make your deeds live a - gain.  
 thy praise re - ward us, When our deeds thee de - light.

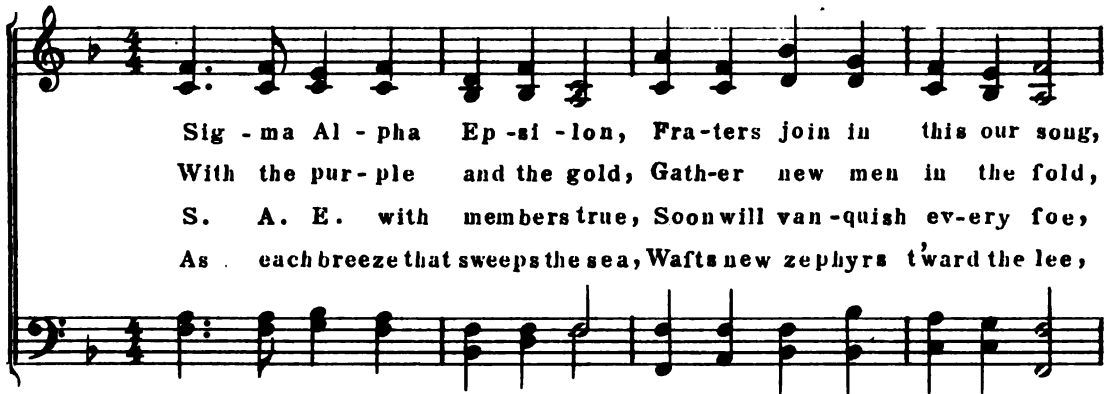
*pp*

*p*

# JOIN IN THIS OUR SONG

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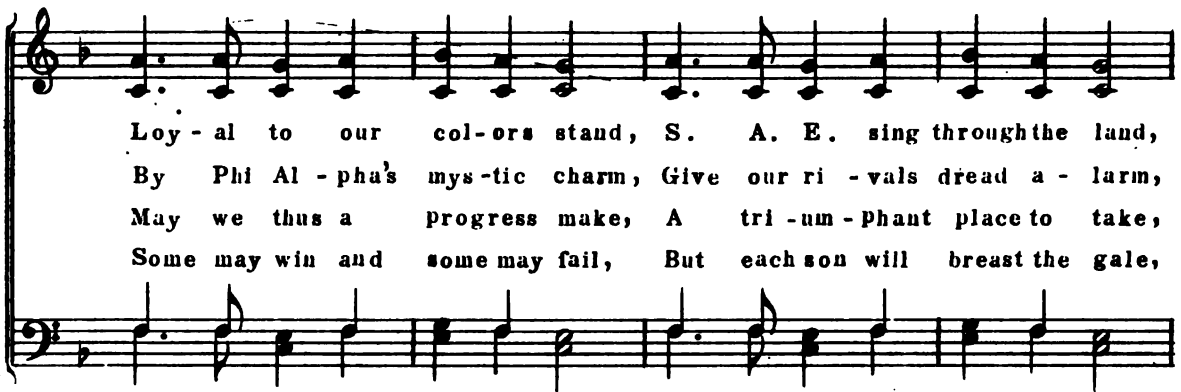
Tune: Spanish Melody



Sig - ma Al - pha Ep - si - lon, Fra - ters join in this our song,  
With the pur - ple and the gold, Gath - er new men in the fold,  
S. A. E. with members true, Soon will van - quish ev - ery foe,  
As each breeze that sweeps the sea, Wafts new zephyrs t'ward the lee,



Col - lege days will soon be past, Still we'll love thee to the last.  
By Min - er - va's mag - ic hand, We will swell our no - ble band.  
As the stream pur - sues its way, Flow - ing on - ward t'ward the bay,  
So new fac - es fill our hall, With the com - ing of each fall,



Loy - al to our col - ors stand, S. A. E. sing through the land,  
By Phi Al - pha's mys - tic charm, Give our ri - vals dread a - larm,  
May we thus a progress make, A tri - um - phant place to take,  
Some may win and some may fail, But each son will breast the gale,



Join, O Join, in this our song, Sig - ma Al - pha Ep - si - lon.  
Join, O Join, in this our song, Sig - ma Al - pha Ep - si - lon.  
Join, O Join, in this our song, Sig - ma Al - pha Ep - si - lon.  
Join, O Join, in this our song, Sig - ma Al - pha Ep - si - lon.

## FRIENDS

Words selected.

 Music by { O. K. QUIVEY Ind. B.  
 H. V. HILL Ill. B.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a steady bass line with chords and single notes.

The chairs all are emp-ty — The last guest has gone — The

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "The chairs all are emp-ty — The last guest has gone — The".

can-dles burn low - er and low - er and sput - ter on and on — But

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "can-dles burn low - er and low - er and sput - ter on and on — But".

af - ter the last guest's de - part - ed — Haunt - ing the mist - lad - en air — There re -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "af - ter the last guest's de - part - ed — Haunt - ing the mist - lad - en air — There re -".

main-eth a lin-ger-ing pres - ence The ghost of good fel-low-ship rare

Friends, Friends, Friends — you and I will be

Wheth-er in fair or in bad storm-y weather we'll stand or we'll fall to geth-er for

S. A. E. we will al - ways be Our

bonds cel-e-brat-ing till death, se-pa-rat-ing old pals from mel-



# JOIN ALL BROTHERS

Tunes:- Nut Brown Maiden

J. B. Strauss

Ohio Epsilon

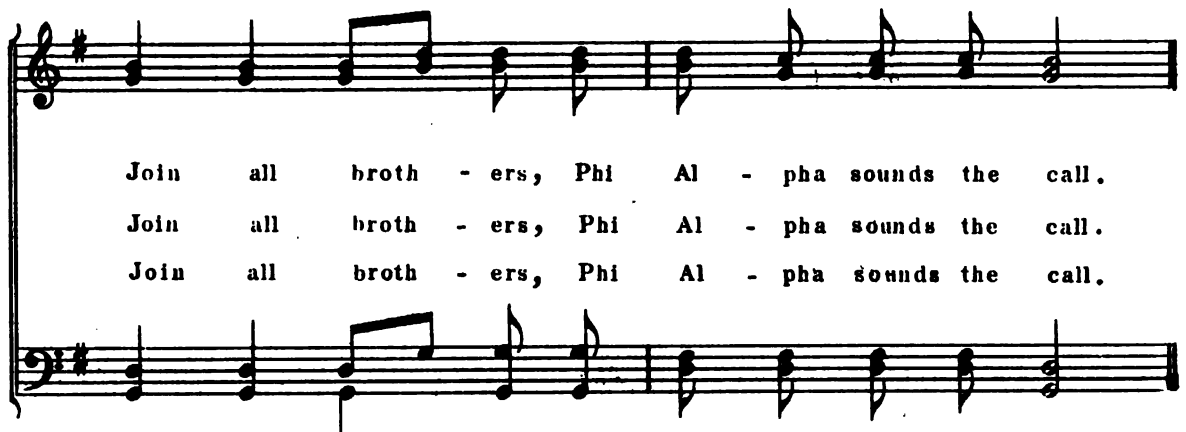
Join all broth - ers, in sac - red rites of S. A. E.  
 Join all broth - ers, in hap - py life of S. A. E.  
 Join all broth - ers, on with the flag of S. A. E.

Join all broth - ers, Phi Al - pha sounds the call. To  
 Join all broth - ers, Phi Al - pha sounds the call. With  
 Join all broth - ers, Phi Al - pha sounds the call. The

rites that bind us one to one, That will en - dure till time is done.  
 her we find a hundred joys; With her a - gain we men are boys.  
 roy - al stand - ard bear it high: See how its beau - ty glads the eye:



Join all broth - ers in sac - red rites of S. A. E.  
 Join all broth - ers in hap - py life of S. A. E.  
 Join all broth - ers on with the flag of S. A. E.



Join all broth - ers, Phi Al - pha sounds the call.  
 Join all broth - ers, Phi Al - pha sounds the call.  
 Join all broth - ers, Phi Al - pha sounds the call.

Join all brothers, and closer draw to S.A.E.

Join all brothers, Phi Alpha sounds the call.

Her name and fame, protects them well,

With you the victory will dwell.

Join all brothers, and closer draw to S.A.E.

Join all brothers, Phi Alpha sounds the call.

Join all brothers, join in a health to S.A.E.

Join all brothers, Phi Alpha sounds the call.

May still her glory greater grow,

And ne'er a stain her history know.

Join all brothers, join in a health to S.A.E.

Join all brothers, Phi Alpha sounds the call.

# SIGMA ALPHA EPSILON. March.

Melbourne Clements.  
Ill. Theta.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a forte fortissimo (*ff*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment. The system concludes with a fortissimo (*f*) dynamic and a fortissimo (*ff*) dynamic.

The second system continues the piece with a forte (*f*) dynamic. It features a melodic line in the treble clef with slurs and a consistent accompaniment in the bass clef. The system ends with a forte (*f*) dynamic.

The third system includes a first ending bracket labeled '1'. The music continues with a forte (*f*) dynamic. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment. The system ends with a forte (*f*) dynamic.

The fourth system includes a second ending bracket labeled '2'. The music continues with a forte fortissimo (*ff*) dynamic. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment. The system ends with a forte fortissimo (*ff*) dynamic.

The fifth system concludes the piece with a mezzo-piano (*mp*) dynamic. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment. The system ends with a mezzo-piano (*mp*) dynamic.

mp pp

cresc. mf L.H. p pp Fine. mf

Trio.

cresc. f mf

First system of musical notation, featuring piano accompaniment in treble and bass staves.

Second system of musical notation, including dynamic markings: *f* Octaves at lib. *ff ff* *f* *ff ff* *mf* *cres*

Third system of musical notation, including the lyrics "cen do." and dynamic markings: *ff* *f*

Fourth system of musical notation, including the dynamic marking: *cresc.*

Fifth system of musical notation, including dynamic markings: *ff* *f*

Sixth system of musical notation, including the lyrics "cres cen do." and "D.S.al Fine. *ff*"

# A DIXIE ECHO .

Dedicated to S.A.E.

Claude M. Stauffer.

Penna Sigma-Phi.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a bass clef. The first measure of the treble staff has a triplet of eighth notes. The first measure of the bass staff has a triplet of eighth notes. The music continues with various rhythmic patterns and dynamics, including a forte (*f*) dynamic marking.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system with various rhythmic patterns and dynamics.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various rhythmic patterns and dynamics.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a final forte (*f*) dynamic marking. The word "Fine." is written at the end of the system. There is a star symbol above the final measure of the treble staff.

★ Chord last time only.

*ff*

*D.S. al Fine.*

Trio.

*pp*

*mf*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

Second system of musical notation, continuing the piece. The bass line remains active with eighth notes, while the treble line has some rests and melodic movement.

Third system of musical notation. The bass line has a 'vol.' (volume) marking. The treble line features a 'L.H.' (left hand) marking and a '6' in a circle, possibly indicating a fingering or a specific technique. There are also 'v' (accents) markings above several notes.

Fourth system of musical notation. The treble line has a 'ff' (fortissimo) marking. The music is characterized by dense, rapid sixteenth-note passages in both hands.

Fifth system of musical notation, showing further development of the sixteenth-note texture in both hands.

Sixth and final system of musical notation on the page. It concludes with a 'D.S. al Fine.' marking. The piece ends with a double bar line and a repeat sign.



# THE GEORGIA BETA.

MARCH and TWO-STEP.

C. S. Connerat Jr.  
Georgia Beta.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and slurs, while the bass clef provides a steady accompaniment of chords and eighth notes. The piece concludes with a triplet of eighth notes in the treble clef.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff has a melodic line with a long slur over the first two measures. The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

Third system of musical notation. The treble staff features a melodic line with a slur over the first two measures. The bass staff has a rhythmic accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with a slur over the first two measures. The bass staff includes a triplet of eighth notes in the fourth measure, indicated by a '3' below the notes.

Fifth system of musical notation. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

Sixth system of musical notation. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

Trio.

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the Trio section. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) at the beginning. The lower staff continues the harmonic accompaniment with chords and eighth notes.

The third system of the Trio section shows the continuation of the melodic and harmonic lines. The upper staff has a melodic line with some slurs, and the lower staff has a consistent accompaniment.

The fourth system continues the Trio section. The upper staff has a melodic line with some slurs, and the lower staff has a consistent accompaniment.

The fifth system continues the Trio section. The upper staff has a melodic line with some slurs, and the lower staff has a consistent accompaniment.

The sixth and final system of the Trio section concludes the piece. The upper staff has a melodic line that ends with a fermata. The lower staff has a consistent accompaniment. The word *Fine.* is written at the end of the system. A watermark "Digitized by Google" is visible at the bottom right of the page.

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a series of eighth notes with triplet markings. The bass staff features a steady accompaniment of eighth notes.

The second system continues the musical piece. The treble staff has a melodic line with some slurs and triplet markings. The bass staff maintains a consistent eighth-note accompaniment.

The third system shows a change in the treble staff's melody, with a more active line of eighth and sixteenth notes. The bass staff continues with its accompaniment.

The fourth system features a return to a more melodic treble staff with slurs and triplet markings. The bass staff accompaniment remains consistent.

The fifth system begins with a key signature change to two sharps (F# and C#). The treble staff has a melodic line with slurs, and the bass staff continues with eighth-note accompaniment.

The sixth system concludes the piece. It features a fermata over the final note in the treble staff. The text "Trio D.S. al Fine." is written below the staff. The bass staff ends with a final chord and a rest.

Trio D.S. al Fine.

## The March of the Eminent Archon.

K. F. Leet.  
Ohio Sigma

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *f* (forte). The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff has a dynamic marking of *mf* (mezzo-forte). The bass line features a rhythmic pattern of eighth notes with a steady eighth-note accompaniment in the right hand.

The third system shows a change in dynamics, starting with *f* and moving to *mf*. The bass line continues with eighth-note accompaniment, and the right hand has a more active melodic line with eighth notes.

The fourth system features a dynamic marking of *f* in the bass line and *mf* in the right hand. The right hand has a melodic line with eighth notes and some slurs, while the bass line continues with eighth-note accompaniment.

The fifth system continues the melodic and accompaniment patterns. The right hand has a melodic line with eighth notes and slurs, and the bass line has a steady eighth-note accompaniment.

The sixth system concludes the piece with a melodic line in the right hand and eighth-note accompaniment in the bass line. The dynamics remain consistent with the previous systems.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a large chordal structure at the end. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* and *f*.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the rhythmic accompaniment. Dynamic markings include *mf*.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a double bar line. The bass clef staff continues the rhythmic accompaniment. Dynamic markings include *f* and *mf*.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation, marked with a first ending bracket (1). The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff continues the rhythmic accompaniment. Dynamic marking includes *f*.

Sixth system of musical notation, marked with a second ending bracket (2). The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff continues the rhythmic accompaniment.

*ff* Shout for our glo-rious S. A. E., Shout for the frat we

all re-vere, Then pledge our-selves to loy - al be

And wake the echoes with a cheer.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *f* and *mf*. The notation includes various chords and melodic lines.

Second system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *f* and *mf*. The notation includes various chords and melodic lines.

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *f* and *mf*. The notation includes various chords and melodic lines, with first and second endings indicated by '1' and '2'.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *f*, *mf*, and *ff*. The notation includes various chords and melodic lines.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *f* and *mf*. The notation includes various chords and melodic lines.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *ff*. The notation includes various chords and melodic lines.



# THE ILLINOIS PSI-OMEGA MARCH

F. E. Abbott.  
Ill. Psi-Omega.

Tempo di Marcia.

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The time signature is 2/8. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Marcia.' The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes the tempo marking. The second system has a fermata over the first measure of the treble staff. The third system has a fermata over the first measure of the treble staff. The fourth system has first and second endings marked with '1' and '2'. The fifth system has dynamic markings 'ff' and 'mf'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked with a forte (*ff*) dynamic. The upper staff contains a complex melodic line with many beamed notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic. The upper staff has a melodic line with some rests and a first ending bracketed with a '1'. The lower staff continues with a steady accompaniment. The system concludes with a second ending bracketed with a '2'.

Trio.

The Trio section begins with a change in dynamics and texture. The upper staff features a more spacious melodic line with long notes and ties. The lower staff continues with a consistent accompaniment pattern. The key signature remains one sharp.

The middle of the Trio section shows a continuation of the melodic and accompanimental themes. The upper staff has a flowing line with some grace notes, and the lower staff maintains its accompaniment. The dynamics are not explicitly marked in this system.

The lower part of the Trio section is marked with a piano (*p*) dynamic. The upper staff has a melodic line with some rests, and the lower staff features a more active accompaniment with chords and eighth notes.

The final system of the Trio section shows the melodic line in the upper staff moving towards a resolution. The lower staff continues with its accompaniment. The piece concludes with a final chord in the lower staff.

First system of musical notation, featuring a treble and bass clef. The music includes various note values and rests. A dynamic marking of *mf* is present in the second measure of the bass line.

Second system of musical notation. It includes dynamic markings of *ff* in the first measure of the bass line, *f* in the second measure, and *ff* in the fourth measure.

Third system of musical notation. It features a dynamic marking of *ffz* in the final measure of the bass line.

Fourth system of musical notation. It begins with the dynamic marking *ff Grandioso.* in the first measure of the bass line.

Fifth system of musical notation, continuing the piece with various note values and rests.

Sixth system of musical notation, concluding the page with a double bar line.

Dedicated to William C. Levere, E.S.A.

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# THE MINERVA WALTZES

Sigma Alpha Epsilon.

WALTER E. SQUIRE.

Ill. Psi-Omega.

## INTRO.

Andante con moto.

*p*

*rit.* *a tempo.*

*dim.*

*mf* *cres.* *e*

*rit.* *p* *fp a tempo.* *p*

*p*

8va

No. 1. Tempo di valse.

The musical score consists of seven systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked 'Tempo di valse'. Dynamics include *p*, *dim.*, *cres.*, and *f*. Articulations include accents and slurs. The word 'Svn.' is written above the treble staff in the third, fourth, and sixth systems. The word 'cen-do' is written below the treble staff in the seventh system. A 'Google' watermark is visible in the bottom right corner of the page.

First system of musical notation, featuring treble and bass clefs, a key signature of one flat, and a dynamic marking of *mf*. The system includes several measures with accents (^) above the notes.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of one flat.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the first measure.

Fourth system of musical notation, ending with a double bar line and a repeat sign. The number "804" is printed below the bass staff.

Fifth system of musical notation, continuing the piece with treble and bass clefs and a key signature of one flat.

Sixth system of musical notation, continuing the piece with treble and bass clefs and a key signature of one flat.

Seventh system of musical notation, concluding the piece with treble and bass clefs and a key signature of one flat.

8va

*p* *cres.* *sfz*

No 3.

*f* *sfz* *sfz*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic material from the first system, with some chromatic movement in the bass line.

Third system of musical notation, showing a change in texture with more sustained chords in the treble and a more active bass line.

№ 4.

Fourth system of musical notation, marked with a double bar line and the number 4. It begins with a new melodic phrase in the treble staff.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking. The texture remains consistent with the previous systems.

Seventh system of musical notation, concluding the piece with a final cadence in both staves.



First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. The music consists of chords and moving lines in both hands.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. Includes the marking *rit.* (ritardando) in the second half of the system.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *p* (piano). The music features sustained chords in the treble and a moving bass line.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *mp* (mezzo-piano). The music continues with chords and a steady bass line.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. The music features chords and a moving bass line.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. Includes the marking *cres.* (crescendo) in the second half of the system.

Seventh system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. Includes the markings *cres.* (crescendo), *rit.* (ritardando), and *ff* (fortissimo) in the second half of the system. The system concludes with a double bar line.

# VARSAITY DAYS .

Introducing the

## MICHIGAN DRINKING SONG.

C.M. Foss.  
Ohio Theta.

Tempo di Valse

The musical score is a piano accompaniment for a waltz, consisting of five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a piano (*mp*) dynamic. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a *mf* dynamic marking and includes a fermata over the final measure of the treble staff. The fourth system continues with the *mf* dynamic. The fifth system concludes the piece with a *mp* dynamic marking. The score is written in a standard musical notation style with various ornaments and phrasing slurs.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, featuring a dynamic marking of *f-ff* in the bass staff. The treble staff continues with a melodic line, and the bass staff has a rhythmic accompaniment of chords.

Third system of musical notation, showing a continuation of the melodic and harmonic material from the previous systems.

Fourth system of musical notation, including first and second endings (marked 1 and 2) in the treble staff. The first ending leads back to an earlier section, and the second ending concludes the phrase.

Fifth system of musical notation, featuring a dynamic marking of *mf* in the bass staff. The treble staff has a melodic line with some slurs, and the bass staff has a steady accompaniment.

Sixth system of musical notation, showing the final part of the page with a key signature change to one flat in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with some grace notes and a bass line in the lower staff with chords and single notes.

MICHIGAN DRINKING SONG.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. Dynamic markings include *mf* and *cresc.*

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. Dynamic markings include *f* and *p*.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The bass clef staff contains a bass line with chords and a dynamic marking of *f*.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the bass line with chords. A dynamic marking of *f* is present.

Third system of musical notation. The treble clef staff features a melodic line with a long note in the final measure. The bass clef staff continues the bass line with chords.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *mf*. The bass clef staff continues the bass line with chords.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *f*. The bass clef staff continues the bass line with chords.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *ff*. The bass clef staff continues the bass line with chords and a dynamic marking of *sfz*. The system concludes with a double bar line.

# SIGMA ALPHA EPSILON.

## Polka.

Newton E. Swift.

Mich. Alpha.

Tempo di Polka.

The musical score is written for piano and consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a dynamic marking of *f* and includes a section marked *pp* *Grazioso*. The second system features a section marked *Delicato*. The third system includes dynamic markings of *f* and *ff*. The fourth system concludes the piece. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score consists of six systems of music. The first five systems are for piano, each with a grand staff (treble and bass clefs). The sixth system is labeled 'Trio.' and features a 3/4 time signature. The piano systems include various dynamics such as *ff*, *mp*, and *f*, and contain musical notations like triplets and rests. The Trio section begins with a *p* dynamic and includes a *f* dynamic. The page is marked with the number 186 in the top left corner.

mf rit. a tempo f

The first system of musical notation features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and eighth notes. Dynamic markings include *mf*, *rit.*, *a tempo*, and *f*.

The second system continues the musical piece with similar notation. The treble clef has a melodic line with some rests, and the bass clef has a steady accompaniment. A *p* marking is visible in the treble clef.

The third system shows a change in dynamics with a *f* marking in the bass clef and a *p* marking in the treble clef. The melodic line in the treble clef becomes more active.

The fourth system begins with a *pp* marking in the bass clef. The treble clef has a melodic line with some grace notes, and the bass clef has a steady accompaniment.

The fifth system continues with the same notation. The treble clef has a melodic line with some grace notes, and the bass clef has a steady accompaniment.

The sixth system features a *f* marking in the bass clef. The treble clef has a melodic line with some grace notes, and the bass clef has a steady accompaniment.



This page of musical notation, numbered 188, consists of six systems of two staves each. The music is written in a key signature of one sharp (F#) and features a variety of dynamic markings and rhythmic patterns.

- System 1:** The first system begins with a *ff* (fortissimo) dynamic marking. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** The second system continues the piece, with a *ff* dynamic marking appearing in the right hand. The rhythmic complexity remains high.
- System 3:** The third system shows a continuation of the intricate textures, with various dynamic markings and rhythmic figures.
- System 4:** The fourth system features a *pp* (pianissimo) dynamic marking in the right hand, indicating a change in volume and mood.
- System 5:** The fifth system continues with complex textures and rhythmic patterns.
- System 6:** The final system concludes the piece with a *f* (forte) dynamic marking. The right hand features a dense, rapid passage of notes, while the left hand maintains a rhythmic accompaniment.

The notation includes treble and bass clefs, a key signature of one sharp (F#), and various dynamic markings such as *ff*, *pp*, and *f*. The music features complex rhythmic patterns and chordal textures.

## MAZURKA IN G MINOR.

Walter Squire.

Ill. Psi - Omega.

ff mf

8<sup>va</sup> ff mf

p

f

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First system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a bass line with a dynamic marking *p* (piano) above the first few notes.

Second system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, indicated by a '3' above the notes. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff shows a melodic line with some grace notes. The bass clef staff continues with chords and bass notes.

Fourth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff has a dynamic marking *mf* (mezzo-forte) above the first few notes.

Fifth system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues with chords and bass notes.

*p*

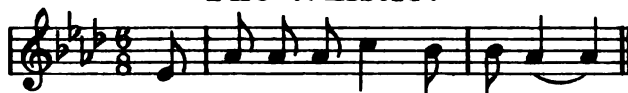
*p*

*mf*

*cres - - - cen*

*do.* *ff* *sfz*

**The Whistle.**







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